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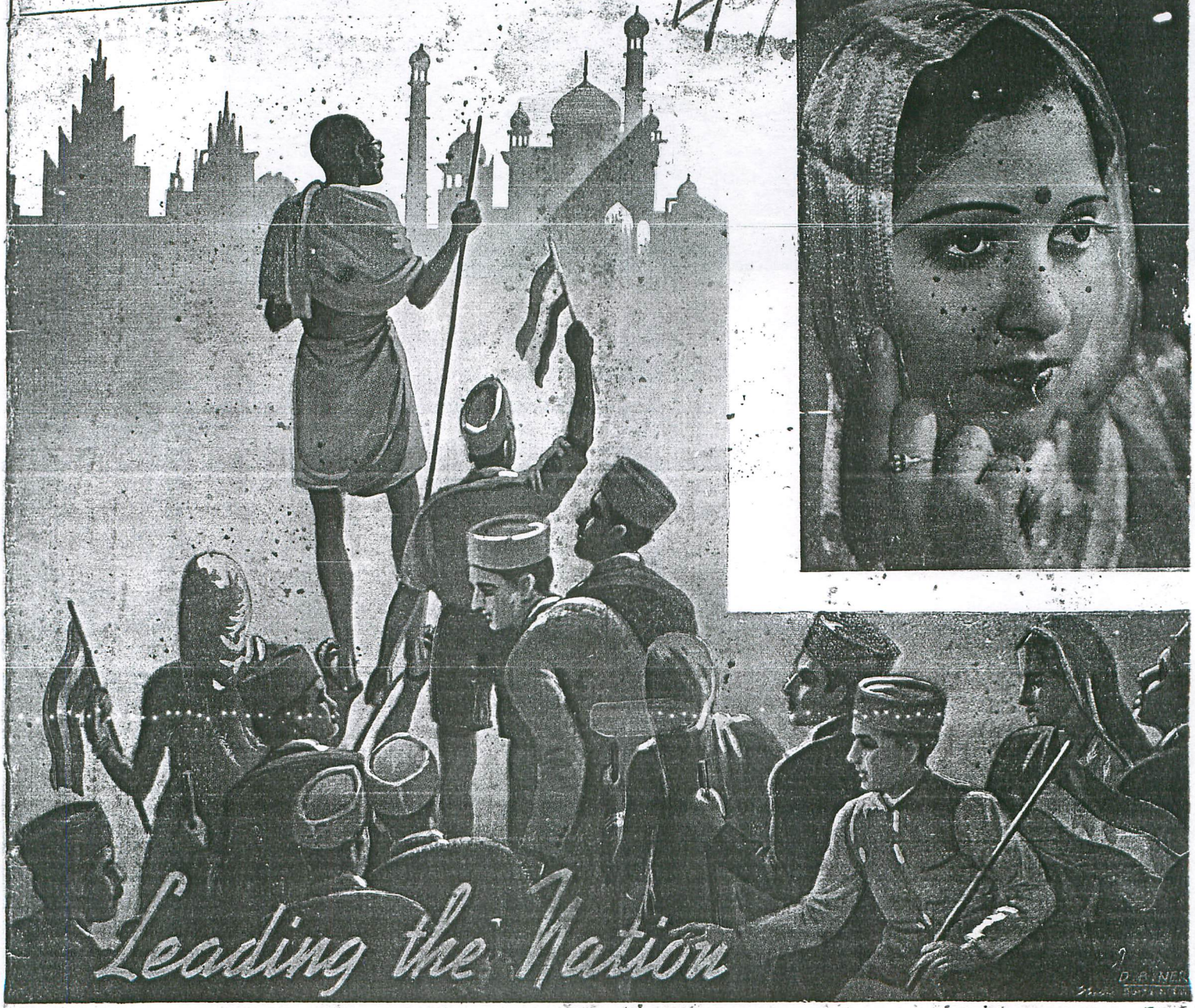

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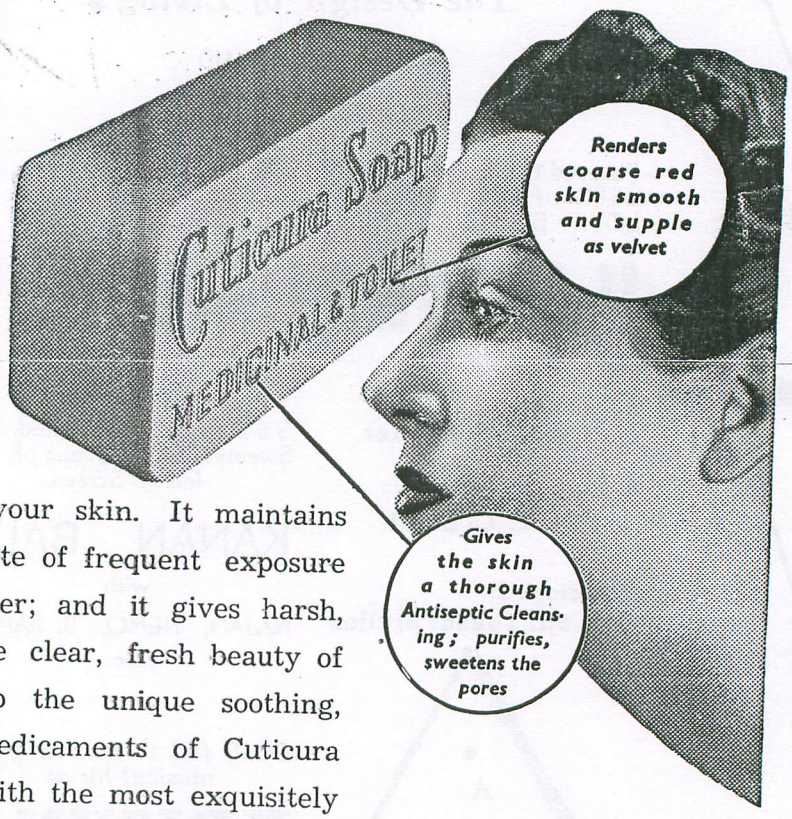
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Vol. 6 JANUARY 1940 No. 1

On The Threshold of 1940!

1939 was really an "eventful year" as K. Ahmad Abbas puts it in his brilliant article which appeared in the last issue.

Elsewhere in this issue K. Ahmad Abbas again writes a thought-provoking article giving his reasons why pictures and producers fail.

During 1939, for the first time in twentyfive years, our film industry was organized in all its departments. Everyone, from an extra to the producer, became conscious of the strength of unity and for the first time realized the necessity of progress.

The common platform provided by the Indian Motion Picture Congress, gave everyone a chance to get rid of his grievance, either individual or institutional. For once the Augean stables were cleansed.

1940 therefore begins in an atmosphere of reality, with every man in the industry knowing his rights and privileges and with an intense desire to progress.

During my travels in the West, I discovered the real strength of unity, in every walk of life. Not that, the people from the West do not indulge in petty jealousies, unhealthy rivalries, prejudicial favouritism and other bickerings which distinguish the routine strife in commercial pursuits, but when it comes to organizing for a greater good in the general interest of an industry, a terrific unity amongst the different warring elements is achieved with the inevitable result of further progress.

To cite a definite instance, when I was in Hollywood, the technicians asked for a rise in their salaries. The capitalists, or rather the producers, refused to grant this, having this time

secured a very fine argument against it in the economic crisis brought upon by the war.

The Association of Technicians looked upon the refusal with a deserving suspicion and decided to deliver an ultimatum. A general strike was threatened with a time limit. Had the strike been enforced, every cinema in America would have to close down, every studio would have been without its technicians and the whole industry would have been paralysed.

But the threat was not allowed to be a reality. Through painful negotiations—painful because the capitalists had to jettison a part of their profits—a ten per cent general increase in salaries was granted and the calamity was avoided. Unity won—war or no war.

Such tremendous results can be achieved in Hollywood, with multi-millionaires as producers who could, if they desired, close their shop and retire to another field of activity. If that is what organization and unity can do in Hollywood, how much more can be done in our country? Just imagine the possibilities.

The best actors in our film industry are the producers. Immediately on the outbreak of war, they acted panic and talked of retrenchment and other petty economies. Making war an excuse, they got rid of several ill paid persons, cut down their publicity budgets and reduced the salaries of technicians.

But the sons, cousins, nephews and in-laws are still there. Nepotism is still rampant. The stars are still over-paid in comparison with their merits. Phoney directors, who are better salesmen than directors, still get entirely undeserved promotions. The surplus profits are still dissipated on the Share and Cotton Markets. Romantic pursuits in streamlined cars are still the order of the day. All this, while a few 'extras' are dismissed and a twelve and half per cent cut is enforced on the employed workers.

Even capitalism should develop a conscience in the present times if it is to survive the ever marching evolution of individual and institutional privileges. It is time that our producers become industrialists and wed their interests to the progress of labour.

War may have affected the Hollywood film industry, with Europe its, important market, having been turned into a theatre of war, but it should not seriously affect our film industry. The panic which our producers acted was a false alarm. The only necessities we constantly import into our industry are raw film and chemicals, which have registered only slight increases in their cost and can at all times be purchased from the non-belligerent nations. To offset this slight increase in price, the Indian picture is getting a continuously expanding market by way of new cinemas which the war boom is causing to be built.

It is really not necessary to dismiss 'extras' and enforce cuts in the salaries. On the other hand, promotions should be given to balance the higher cost of living as a result of the war. The real economy lies in revising the method of production, which implies a systematic advance planning to keep all the different production elements working constantly. An idle heroine or an idle director, sitting on the oars, "thinking" certainly increases the cost of a picture, making it an uneconomic enterprise. For the sins of such idlers, why should the honest and hardworking labour pay?

Another problem is the unbridled ambition of the producer, who wants to flood the market with a number of pictures and starts producing several pictures at the same time. With the restricted mechanical resources and a limited staff, this ambitious project becomes a suicidal luxury, especially when production units overlap one another in their activities by keeping few working and several idle. This can be prevented by the producer who wants to plan his productions in advance, with time as the essence of his planning, either by creating production units absolutely independent of one another or by bridling his own ambition by bringing down the num-

PDMADEVI, popularly known as the "Bulbul of Bengal" has gone to Calcutta to star in the Krishin Production "Hindusthan Hamara" under the direction Mr. Ram Daryani.

ber of productions within the capacity of his equipment and resources.

Economic planning on the accepted industrial lines will alone prevent losses and contribute to the progress of the industry.

Publicity is another department where judicious discrimination is necessary. While I think that wide publicity, even wider than at present, should be given to our pictures, the producers can still prevent a lot of wastage in this direction.

Wide publicity makes more people cinema conscious, with the result that more and ever more will see our pictures. But money spent in papers and magazines without circulation is a sheer waste of energy and resources. A magazine that gives a free writeup of three pages for a single page of paid advertisement hardly deserves support. On the other hand, all the producers know several magazines and papers with tiny circulations of three and five hundred and yet to maintain these the producers often lose themselves. In every commercial pursuit, character is essential and our producers must also show character by discrimination in this respect.

It is a pity to see even leading and well established studios being blackmailed into submission by tiny periodicals whose very existence is a blot on journalism.

Another phase of publicity which producers must very soon define accurately for themselves is the unfortunate non-cooperation urged by personal impulses. Producers must first decide their own status, whether they would be called shrewd men of business who would do every thing to develop their life work or they would remain impulsive gas bags of vanity and emotion to be kicked about by others with designs.

There are still a few men in the industry whose utter hypocricy though oft times exposed is still shielded by their seeming respectability. These men with their dirty and jealous minds, in pursuit of a dastardly personal vendetta, still succeed in inducing other trusting folks to form syndicates for the prosecution of their own designs. Several papers have been blackmailed by such methods and it is high time that these menacing hypocrites are shown their own place.

Those good and trusting producers who are drawn into these activities by sweet and misleading arguments deserve every sympathy at present but they won't have it long if they keep on playing into the hands of these shallow minded adventurers who swindle faith and turn it into a vendetta.

1940 will be a better year if these things are borne in mind.

Baburao Patel

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(KRISHNA-MAYA)

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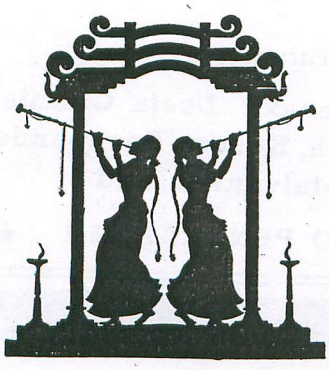

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(Marathi)

Ghar-Ki-Rani

(Hindi)

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Written by : **Prin. ATRE**

Hindi by : **PANDIT INDRA**

Photography : **P. S. NAIK**

●

Featuring :

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FOR THE SAVIOUR OF UNTOUCHABLES!

"Entirely unconscious of the cultural work we are doing through our pictures inspite of great handicaps, we are still looked upon as untouchables by people from whom we seek sympathy" said Sardar Chandulal Shah in inviting Sardar Vallabhbhai Patel to inaugurate "Achhut" (The Untouchable) at the Royal Opera House on Saturday the 23rd December.

In his inaugural speech Sardar Vallabhbhai referred to the vital importance of the cinema in the life of a nation and stressed the necessity of using the immense potentialities of the film for the welfare of the country. Urging the people to support the Indian film industry with patriotic enthusiasm Sardar Patel said, "That if "Achhut" really fulfills the ideals for which it is produced, it will have done a great and noble service to the cause of the Harijans. Untouchability is a blot on Hinduism and on India and must be wiped off as soon as possible. If the picture helps India to remove this cause, it can be said to have helped India to win Swaraj as untouchability is one of the chief obstacles in the road to freedom."

While Sardar Vallabhbhai said the truth in recognizing the film as a tremendous weapon of culture and propaganda, Mahatma Gandhi, the apostle of truth, "thinks" the cinema an evil. Why should there be such a great difference of opinion between the great leader and his first lieutenant? Mahatmaji has yet to see our pictures. The great apostle of truth can't know the real truth unless he experiences it himself. Will he begin with "Achhut"? I shall ask Sardar Chandulal Shah to wait with the film tins at the Mahatma's door, as we are all anxious to get his blessing for a struggling industry.

WHO IS RESPONSIBLE?

When Dr. Gilder was in office, he took a strict and immediate notice of our writings with regard to the overlapping of the cinema shows and the cleanliness in our theatres. The timings of the shows were fixed to leave thirty minutes between the two shows for cleaning. For sometime a batch of inspectors enforced this rule with a new born enthusiasm. But now——! Dr. Gilder is no longer in office. And the inspectors are hardly to be seen. Will some one explain why the rule is so suddenly relaxed? Have the cinemas suddenly become sanitoriums?

BETTER PICTURES IN BETTER THEATRES!

The present practice of booking pictures followed by the distributors of foreign pictures, especially in Bombay, is hardly praiseworthy. Either as a result of persuasion or through incorrect judgment, we find several rival products released from a couple of wretched cinemas in the city all the time, while really good picture houses like the Regal and the Eros are skipped over. At present, we do not wish to disclose the method in this madness which in a large way is responsible for the poor returns even on good pictures, but we hope that foreigners who call themselves good and trained salesmen would understand that the primary fundamental of good entertainment is a good environment, which only really good theatres like the Regal, the Eros and the Metro can provide. What is the earthly use of giving a brilliant entertainment, which some of the Hollywood products give, in theatres which are no better than repainted stables. It is high time that the distributors also learn the difference between a cinema theatre and a dramatic theatre. I hope to see some of the good pictures of 1940 going to the better class theatres.

PRODUCERS AND STORY WRITERS

A constant complaint which I have heard from different producers is their cry for good stories. Whenever I meet one of those wholesale or even retail industrialists, they tell me that India has no story writers and in desperation they are often compelled to seek inspiration from foreign pictures. Admitting that the story is the most important part of a film, I can hardly find a justification for this complaint. I know of instances where the story writers have submitted really good stories which producers, with all good intentions, took home and forgot all about. I know other instances where a story writer's original ideas have been stolen and used by the directors in their own pictures. I know at least one director who makes it a practice of asking for a story from every journalist or story writer and comes out with their ideas in another one under the name of one of his toadies. I know producers, to whom I have personally sent story writers, who could not find time enough to go through their stories. I know other producers who have condemned really good stories without reading them just because a certain man has written them. I know producers who have scrapped a production because half-way through the story writer stopped flattering the producers.

After all this, I would like to know whether we have story writers and new stories. It is high time that the producer learns some self-discipline, before he airs his complaints.

INDIAN FILMS ON THE A.I.R.

The Indian film industry should feel grateful to Mr. Z. A. Bokhari the director of the Bombay radio station for introducing a broadcast review of Indian films once every month. It is a splendid idea to popularise the cinema amongst the listeners and Mr. Bokhari's enterprise demands our congratulations. In selecting Mr. K. Ahmad Abbas to broadcast on this subject, a better choice could not be made as Mr. Abbas is easily one of our very few and able critics who command respect not only from the cine going public but also from the producers.

We would however suggest one more programme every month on the general subject of films, to stress their social significance. To make this item interesting some inside dope from the studios may be introduced. We leave the details to Mr. Bokhari who is perhaps a better showman than several of our showmen put together.

A THOUGHT PROVOKING LECTURE

The following extracts from the lecture delivered by Mr. K. A. Abbas on the subject of "Cash, Culture And Cinema" at the Cultural Conference held at the Blavastsky Lodge in Bombay under the joint auspices of the Bombay Students' Brotherhood and the Muslim Students' Association, are worth a careful reading:

Condemning the snobbery of the classes shown towards those working in the Indian film industry, Mr. Abbas said, "That in India this attitude assumes an even more vicious aspect, for inferiority complex is added to snobbery. Many of our intellectuals will talk enthusiastically about foreign films and foreign film personalities but betray rank ignorance when discussing Indian films which, they have arbitrarily decided, must be inferior. It is fashionable these days to praise Russian films even if one has not seen any. I have seen a few and have the greatest admiration for Soviet film artists and technicians but I fail to see consistency in the argument of the friend who while talking ecstatically about "Peter The First," the Russian film recently seen in Bombay, refused to see "Pukar" because it deals with the life of an emperor, Jehangir. In our zeal for socialism we sometimes seem to think that the *Russian* emperors must necessarily have been better than *Indian* emperors. This attitude can be directly traced to the general ignorance about Indian culture that Lord Macaulay's system of education has created amongst us, so that some people who know Shakespeare by heart have never heard of Premchand and people who can dance the Polka or the Lambeth Walk don't know whether Kathakali is a dance or a disease. Then there are those who, while free from conventional taboos, still persist in the illusion that Hollywood is the vice centre of the world and that films are exclusively meant to provide escapist entertainment."

"The Cinema can or cannot be developed as a cultural medium and used for social ends as a people's art, as long as these fallacies are removed or persist in our minds. It is necessary, therefore, that the thinking people devote some attention to a study of the elementary facts about the Cinema that determine its course of evolution."

PICTURES WITH SOCIAL SIGNIFICANCE

Stressing the necessity of avoiding slapstick entertainment which has no practical result in our present day social life, Mr. Abbas said, "That in recent years Hollywood has surprised us by producing an increasing number of films that have definitely transcended the old escapist tradition. Twenty, or even ten, years ago it was inconceivable that commercial studios would send out pictures like "The Life Of Louis Pasteur," "Emile Zola," "Juarez," "Confessions Of A Nazi Spy" and "Good Earth." How has this amazing transformation come about? It has been made possible by that very Box-Office which is generally supposed to be the bane of the Cinema. For, the Cinema is a peculiar art, as it depends not only upon the genius of the artist but also upon the patronage of the public. The painter may paint for himself and the musician play in the wilderness but the Cinema does not exist without an audience."

"Not only commercially, but artistically, the public is an essential factor for the coming into being of a motion picture. As William Dieterle, the Director of "Juarez" says, *"To think that a work of art can be judged by the amount of money it brings from the Box-Office is ridiculous. Not how much a picture brings from the Box-Office but how much it gives to the audience should be the measure of its worth."*

"But at the same time reels of celluloid lying in tins, even if they contain the finest and most artistic shots, have no value—indeed, they do not deserve to be called a motion picture—unless projected on the screen and seen by an audience. Thus of all the arts, the Cinema most directly goes to and is influenced by the general public. That is why I call it peoples' art. Each person who goes to see a picture shares the credit for its creation—and the joy of creation, too! Thus the growing refinement and maturity of public taste and the increasing interest taken by the people in social, political and economic problems must of necessity be reflected in the Cinema. That is how Hollywood, while still producing its traditional charming stupidities, is forced, by an indirect and subtle process, to produce some pictures with deeper themes and more significant social implications."

PICK AND CHOOSE YOUR ENTERTAINMENT

Pointing out the necessity of discrimination in our choice of entertainment Mr. Abbas continued, "This process can be helped and directed into more progressive channels if the thinking classes learn to take interest in the Indian films. Nothing can be more harmful

than the present attitude which alternates between the two extremes of uncritical appreciation and snobbish contempt."

"When you go to a library or a book-shop how do you choose a volume? By the name of the author, the publishers and in some cases by the press reviews. You have learnt to use this discrimination after years of study and a sub-conscious process of trial and error. Bring to bear the same careful and serious discrimination in the selection of your evening's entertainments. Study the comparative value and characteristics of the work of various directors. You will find that while Devaki Bose suffers from a surfeit of mysticism and romanticism, Shantaram has a more realistic approach to life; that Nitin Bose gives the best all round entertainment and that Barua is constantly experimenting with themes as well as technique. You would find that some of the best films like "Bari Didi" prove Box-Office failures because the class of people that is capable of appreciating them forms a very small minority of filmgoers."

"And thus you come to the conclusion that the only effective method open to the general public to help in the development of the Cinema as a cultural medium is to see worthwhile films."

RESULTS OF THE FINAL EXAMINATIONS

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We give below the names of the students who passed out in the different subjects:—

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Total number of candidates appeared is 13.

Projectionist Course

Messrs. Godhia R.F. (Sukkur); Ernaky V. S. (East Godavery Dist.); Shenoy M. Damodar (Bombay); Yar Khan Akhtar (Bombay); Subramaniam Chintham (Bombay); Patri Syamasundaram (Guntur) and Adiah I. Chandra Paul (Madras).

Total number of Candidates appeared is 11.

Sound Recording Course Part II

Messrs. Raju D. V. (Vizagapatam); Lyall Gian Singh (Simla); Athuru V. Rao (Attur-Kistna Dist.); Chandrasekharao B. (Guntur); Chandrasekhara Rao P. (Kistna Dist.); Sohoni B. W. (Nasik); Bhagat K. G. (Surat); Asthana R. N. (Hyderabad); Madhava Rao K. S. (Guntur); Laxshmanrao D. (Guntur); Choudhary A. (Birampura); Sarawal Dharmendra (Lucknow) and Bhattipralu J. Rao (Guntur).

The number of candidates appeared is 21.

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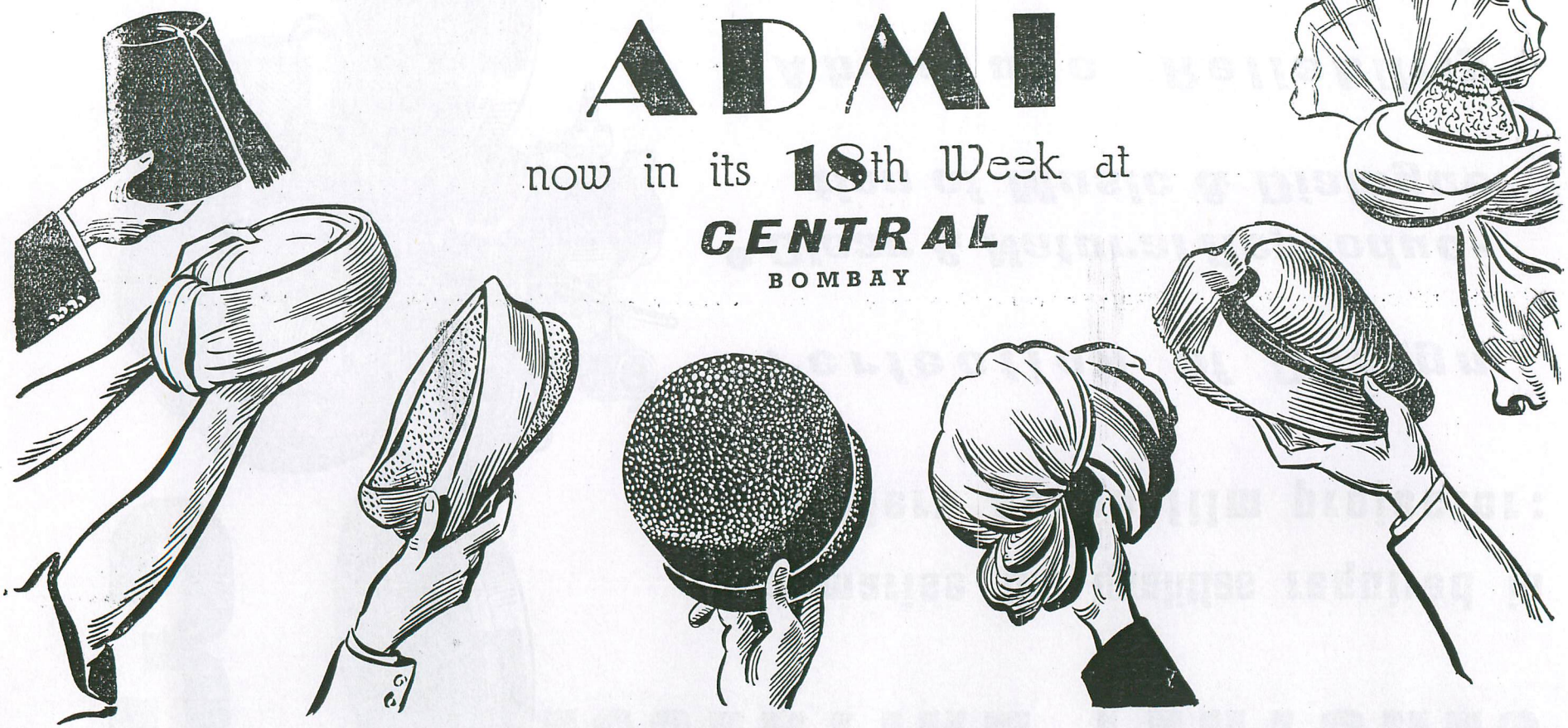

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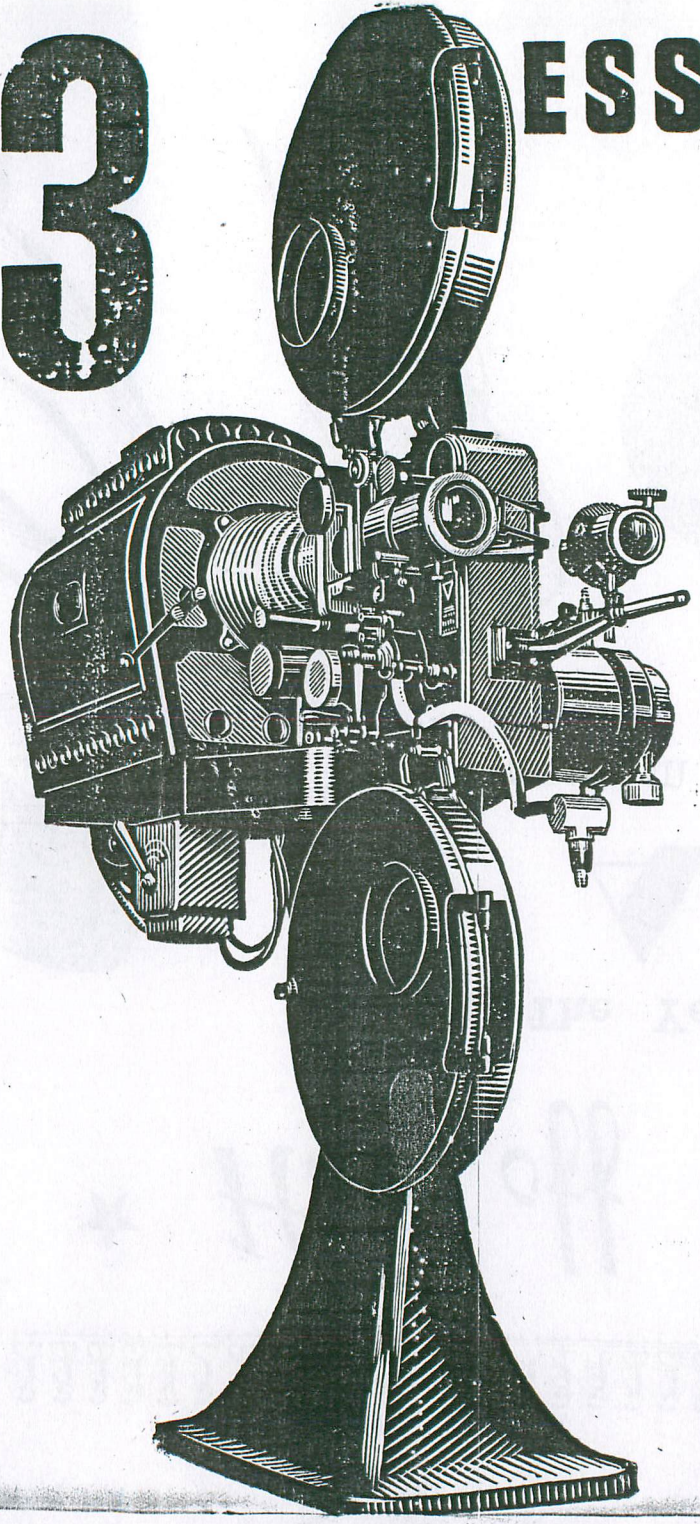

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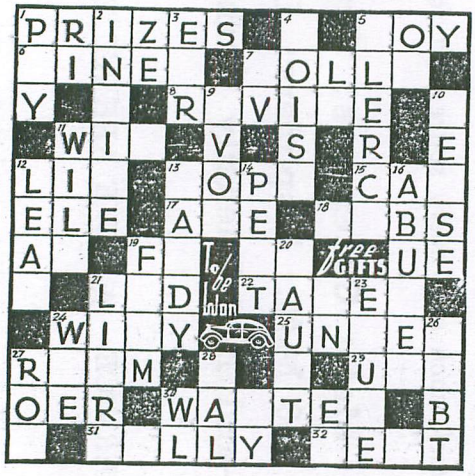
CLUES ACROSS

1. Those who study the Clues most carefully will reap the richest ones
5. Bashful
6. Passenger ship
7. The older we get the more are we prone to regard youthful pranks as this
8. When we this a speech or expression of opinion it shows we are keenly dissatisfied with it
11. Dull indeed is the person who derives no pleasure from this
12. Illuminated
13. In dire adversity many persons derive sustaining comfort from this
15. You may well win a handsome one in this Competition
17. Type of beer
18. Inexperienced young women are apt to be easily dazzled by a philanderer's these
21. Many a delicate wooden one is irreparably damaged by injudicious hammering
22. Most of us strongly resent being made the subject of unfair ones
24. Such an opponent is usually more than a match for mere brute strength
25. Not led.
27. Ramble
29. Put to some purpose
30. When dealing with bigoted person forbearance is usually this
31. Humorist often evokes laughter with such a remark
32. If a young man's work is his this he is likely to win quick promotion

CLOSING DATE, JANUARY 11th.

N.B.—The Entry Fee in this Competition is Re. 1 per Entry Square and Entry Squares will be published in the issues of December 17th, 24th and 31st.



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ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of December 17th, 24th or 31st will be accepted.

CLUES DOWN

1. To work at
2. To request courteously
3. To be mistaken
4. It is not generally realized that this affects human health to a considerable extent
5. Jumbled spelling of *cleric*
9. Reversed spelling of a strong emotion
10. Dramatic story often seems much more telling when expressed in this form
11. Susceptible men are seldom proof against a clever woman's this
12. When urgent action is necessary timid people are usually most reluctant to this
13. Man of scholarly and studious turn of mind is seldom this as well
14. Constant companionship of grown-ups is apt to make a child become this
16. Unjust practices
19. No one could direct one efficiently without a great deal of practical experience
20. Heartless flirts like to captivate and then this their victims
21. The Nazi leaders appear to have several unrivalled ones among them !
23. To escape adroitly
24. Bitter grief
26. Liability
27. Reflective people are apt to find prolonged this extremely wearing
28. Probably nearly every young soldier at the front eagerly looks forward to letters from his best this

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Ravi Venkatapa Rao (Mopidevi)

Have we any women as music directors?

Yes! We have one, Miss Homji, known to the screen as Saraswati Devi. She works with the Bombay Talkies Ltd.

Miss Saral K. Mehra (Ajmer)

Who is this "Judas" who writes "Bombay Calling"?

He is a competent journalist whose close association with certain film studios in Bombay forbid me from divulging his identity. In any case, do you like what he writes?

Y. Kumar (Meerut)

I write film stories with dialogues. How can I sell them?

If the stories are good they won't need much effort to sell. Why not make short summaries of the subjects and send them to different producers? Every producer needs good stories.

Miss V. Alamelu (Dindigul)

What is the name of Miss Vasanti's father? Where does he live?

His name is Mr. Vinayakrao Ghorpade. He is a lawyer and lives at Vincent Road, Dadar, Bombay. Like Shirley Temple's father he is also very popular and much in demand.

Who is the better singer: Saigal or Shanta Apte?

Of course, Saigal.

T. S. Prakash (Madras)

What about Franz Osten and other German technicians working in the Indian film industry?

They have been sent to the concentration camp at Ahmednagar. They had however given an efficient training to their Indian pupils and the studios concerned, while completely sympathizing with the German technicians, did not suffer much inconvenience. It is a pity that honest workers like these German technicians have to be the victims of their leader's political ambitions for no fault of their own.

How is the scarcity of Agfa raw films being met during the war?

Long before Agfa came into the field, Kodak raw stock was sold in the market...Now in addition to Kodak, we have Gevaert, Dupont, Ferrania and Fuji films. All these manufacturers provide a wide range of selection to our producers, and I do not think, there would be any shortage.

S. B. Singh c/o Abdul Rahim, Munro St., Anantapur

There is a young, charming, fair and slim college girl in this town. She sings and dances and is anxious to work in the films. Her father also likes the idea. Do you think any studio would take her?

You bet, many will if all that you say is true. And to put them in direct contact with you, I am giving your full address...So don't be surprised if you find a producer at your door one early morning.

S. P. S. S. Srivastava (Arrah)

Can you tell me something about Kishor Sahu?

He is now associated in organising a producing company called "India Artistes Ltd.," and their first picture "Bahurani" is likely to be on the screen in the next four months.

K. M. A. Saleem (Hyderabad, Deccan)

Many film fans fall desperately in love with one or other film stars. I have also done so. Do you also love some one? If so, who is she?

Yes, I do. But you must tell me the name of the one you love and if she happens to be the one I do I shall tell you another name.

V. Bansod (Cawnpore)

What are the present activities of the National Studios Ltd.?

Built on the old memories of two studios, the Sagar and General Films Ltd., the National has started functioning by taking up two social subjects "Aurat" under Director Mehboob and "Sanskar" under Director Virendra. It will be long before the pictures will be ready, but in the meanwhile let us all wish them success, as the industry needs more pictures during 1940.

K. R. K. Murthy (Guntur)

I want to invest a couple of thousand rupees in a film company. What is your advice?

I would suggest your buying some shares of Navayug Chitrapat Ltd., under the management of Huns Pictures. It is a progressive concern and comparatively your investment would be safe. Their address is "Commonwealth Building," Laxmi

Road, Poona 2, and they have Ordinary and Preference shares of Rs. 100 each. For further particulars read the December issue of "Filmindia."

Indira Kumari (Anantapur)

Are there any other film critics in India except of course you and Abbas?

Yes, there are many, but I can't say whether they are good or bad. It is for the readers to find out.

Don't you think, you should encourage your readers by publishing their criticisms on pictures and things in the industry?

Yes, I intend doing so in future and invite you to write—not more than 100 words—on any subject which you think will be useful to the industry in general. If you have any constructive criticism regarding certain pictures, by all means write it down. This may also be taken as a general request to all readers, but I don't guarantee publishing every letter that is received, unless it is worth doing so.

H. R. Ganganna (Bangalore)

Is Sabu the Indian boy really a good actor?

Well, he is fast learning to be one under the jealous nursing of Alexander Korda. You will find that his performance in "Thief of Baghdad" is far better than what he had done in previous pictures.

K. S. Kamath (Bombay)

Between "Duniya-na-Mane" and "Admi" which is the better film?

Two pictures like these can never be compared, because of their different themes, poles apart from each other. However considering the social significance of a picture, I think "Admi" to be a greater contribution because the film gives a pictorial eloquence to the mute and under dog existence of a prostitute whom for selfish reasons society has managed to maintain as a shameful anchor of social morality. The problem of prostitution being as old as the world itself, "Admi" has a wider appeal than "Duniya-na-mane" which was in comparison a communal social problem.

In subtlety of direction Shantaram has excelled himself in "Admi," though about the treatment of the subject there are two opinions.

Who acts better: Shanta Apte or Shanta Hublikar?

After her splendid performance in "Admi", I think Miss Hublikar has done better than Miss Apte had ever done before.

The journalists are at last capped. Shantaram did get them in a Christmas mood when they raided Prabhatnagar during the X'mas holidays. First row (sitting left to right) W. Z. Ahmed, D. C. Shah, B. Y. Marathe, K. A. Abbas, Jitubhai Mehta. Centre Row: Mohsin Abdulla, Bakoolesh, S. V. Kriparam, Baburao Patel, V. Shantaram, R. S. Mani, .S. H. Manto, D. N. Nadkarni, 3rd row: Khandubhai Desai, Camer Saleh, B. N. Pavri, R. R. Patel, P. Venkatram, Agha Jani, Ramoo Thakkar.

Chandra Prakash Srivastava (Allahabad)

I am very anxious to talk personally with Meenaxi. Is there any remedy?

This seems to have become a malady with you. Why not take a train to Kholhapur and try your luck?

B. K. Iyer (Cochin)

I consider it a grave mistake on the part of our directors to make our stars sing on occasions, when a hero or a heroine is enjoying or losing heart looking at the beloved's photo, as is done by Jamuna in "Adhikar" or by Saigal in "President" or by Ashok Kumar in "Vachan." No body in real life will do this and it looks quite unnatural. If you agree with me, why don't you criticise this and make our pictures more natural?

I agree with you entirely, but remember when you hear a song in such situations it means that the director is at his wit's end for further incident. He therefore practises escapology and puts in a song to cover his bankruptcy of the brain... You are asking me to criticise. Would you point out one man in the whole industry who likes good criticism and would take it as a guide for further improvement?

Tehmul D. Elavia (Bombay)

Please inform Baburao Patel not to return to India in these dangerous days?

I have come. And now I am in "dangerous days."

V. M. Asher (Calcutta)

Please mention some names of Indian directors who can be compared with some of the best foreign directors?

Mr. V. Shantaram, Mr. Devki Bose, Sardar Chandulal Shah, Mr. Nitin Bose, Mr. P. C. Barua, Mr. Vinayak, Mr. Jayant Desai (after "Tulsidas") and Messrs. Damle and Fatehlal.

Will you please enlighten me on the word "Audiography"?

Audiography means the science of recording sound.

Kailash Chand (Lahore)

Why is there not a single Sikh actor in the Indian film industry?

His beard comes in the way.

In which picture Chandra Mohan has acted best?

From his recent performances, the one in "Pukar" is outstanding. He acted better than perhaps Jehangir himself lived.

P. V. R. Moorthi (Vizagapatam)

Which is Shantaram's best directed picture?

In recent times, "Admi."

Can India boast of any Paul Muni or Luise Rainer?

Given the same opportunities and technical help, yes. Have you seen Baburao Pendharkar, Leela Chitnis and some of our other stars on the screen?

A hot kiss perhaps! Vinayak misses the light and looks at the "flame" in "Better Half" a Huns Picture. The girl with the cigarette is Leela Chitnis.

Who is the better actor: Rama Shukal or Motilal?

Of course, Motilal.

G. N. Kalyanshetti (Gokak)

Shanta Hublikar has sung in "Admi" in several languages, but why not in Kanarese?

Because a Kanarese had not gone to her place for music. Don't you see that she was singing for her audience? Kanarese people are not perhaps enterprising in this respect.

Gopal Krishnan (Delhi)

Who is more beautiful as a woman and artiste: Leela Chitnis or Ashalata?

I don't worry about your choice, but my vote goes for Leela, the way I saw her work in "Tulsidas" and "Kangan." You will soon see Leela once again in "Better Half" a Huns comedy. This is her evaluation as an artiste.

S. L. Nawani (Karachi)

I am in a terrible fix. I am in the midst of writing a film story and have got to the situation where the hero is hanging to the end of a rope from a steep precipice with certain death below in a shark infested sea and the villain is fast cutting the rope. If he succeeds the hero will be killed. Who will then rescue the heroine who is trapped in a burning building?

Don't worry, the producer will look after the heroine. Failing him the director will marry her and save her from the hero and the villain.

P. Ragava Rao (Masulipatam)

Why did "Bagban" a fourth class picture run well throughout India?

Partly due to the producer's luck and partly due to the stupidity of the people who saw.

Shushil Kumar Goel (Nagal)

Name the best Hindusthani film of 1939.

"Adhikar" produced by New Theatres Ltd., of Calcutta.

R. N. Bhagat (Darbhanga)

My friend is dying for the film "Sant Tulsidas." What will save him?

Let him live to see it.

S. M. E. Raju (Bangalore)

In "Harijan," Mahatma Gandhi writes: "If I began to organize picketing in respect of them (the evils of cinema) I should lose my caste, lose my Mahatmaship." He says that the cinema is an evil, but he says he cannot fight it.

Mahatma Gandhi is perhaps the greatest living man today. The world respects him as a great social reformer and patriot. India looks upon him as a saint. But when he talks on subjects about which he knows practically nothing, he makes himself as ridiculous as Bernard Shaw when the latter airs his political views. By his own confession Mahatmaji has not seen a picture for years. How can he therefore know how far this art of entertainment has progressed in the present world and what good it is doing in our life. Mahatmaji's own pet obsession of having Hindusthani as the mother tongue of the nation has been achieved through the medium of the screen. A hundred Jawahars could not have done as much as the film achieved during the last ten years...Apart from this the triple appeal of the film—to the eye, to the ear and to the mind—has had a great influence on our social life especially through pictures like "Emil Zola," "Louis Pasteur," "Juarez," "Tukaram," 'Tulsidas,' etc. "The Achhut" produced by Ranjit Movietone is a picture which Mahatma Gandhi must also see if the problem of the untouchables in the country is dearest to his heart...With a single stroke this picture will achieve more than the numerous lectures Mahatmaji has himself given on this subject. It is high time that Mahatmaji takes the film seriously and harnesses its instructional potentialities for the good of the nation rather than condemn it from an orthodox outlook. Even in "Ram Rajya" films would have been liked had they existed then. Mahatmaji forgets that 60,000 families are dependent on this industry. It is unfortunate for us that Mahatmaji is getting a distorted view of our industry from his high pedestal. Let this champion of the "Daridra Narayan" come down and meet us and we shall try to convince him or be convinced. Surely, as workers in the film field, we are not worse than the poor untouchables for whom the old Mahatma's heart so often bleeds. And if he thinks we are, the more reason why he should come to our rescue.

R. Krishna Murthy (Kurnool)

Is "Admi" really the best picture of 1939?

Wait till you get the verdict of the Film Journalists' Association of India. I think their annual award will be declared by the middle of February.

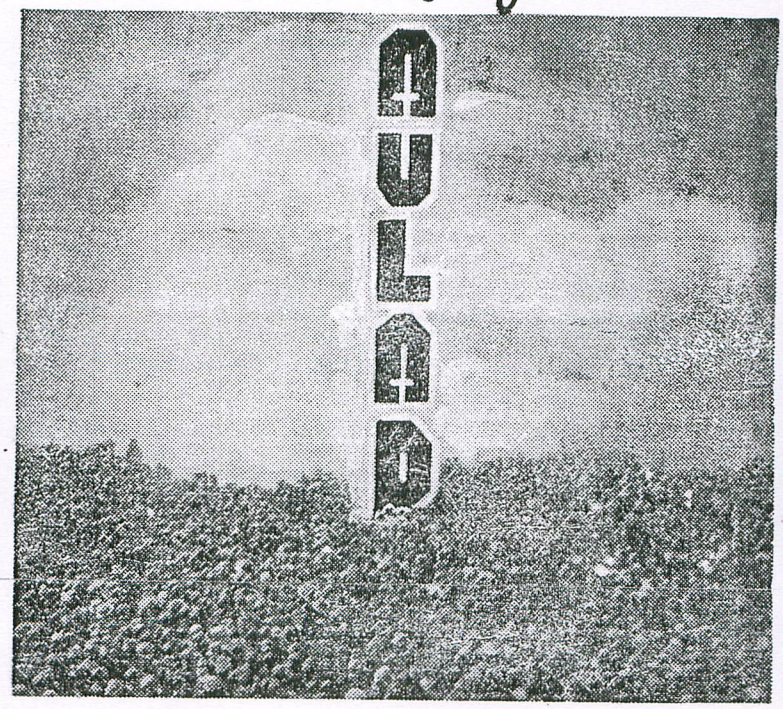
DON'T MISS THESE

1. **ADMI—a Prabhat picture on the ever burning social problem of a prostitute—starring: Shanta Hublikar, Ram Marathe and Shahu Modak.**
2. **ACHHUT (The Untouchable)—a Ranjit picture which eloquently brings home to the world the sad and unenviable lot of our eighty million untouchables — starring: Gohar, Motilal, Vasanti and others.**

BABURAO PATEL.

The Monument of movies!

This old man's daughter called him "a fool". Was it because he spent everything he had to educate both his son and daughter?
(GYANI as Father)



This modern miss's silly notions of self-respect drove her to a terrible crisis. But, the innate nobility made her face the situation worthy of the great Indian womanhood.
(RAMOLADEVI as Sheela)

DIL-HEE-TO-HAI

Acclaimed as the finest screen play with great entertaining and educative value—

FILM CORPORATION'S

AULAD

OR "DIL-HEE-TO-HAI"

How to get a job was a mystery to this B.Sc. Suffering due to unemployment made him seek solace in songs
(RAJENDRA as Bansi)

He thought money could buy everything and he had plenty of money.
(P. CHOUDHARY as Kuldeep)

When she was a student she loved to be in the Cinema-hall; when she was a wife she preferred studio to her home.
(RAMDULARI as Dulari)

Starring:

Gyani
Ramola Devi
Rajendra
Ramdulari
Nand Kishore
Muzammil
P. Choudhary

This laborious youth worked hard to get a diploma. He got it. Then? He must earn. But there was not a job for him.
(MUZAMMIL as Lal)

Story and Direction:

KEDAR SHARMA

The Genius who gave Brilliance to

"Devdas"

and

"Vidyapati"

He wanted a wife who would call him "Darling", but he got one who wished the world to call her, "NIGHT OF INDIA" "EMPRESS OF INDIA".
(NAND KISHORE as Dr. Kishor)

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HIGH LIGHTS IN OUR FILMS

ADMI (Prabhat)

(a) Shantaram gives a star performance as a director. Without his masterly handling of the sequences, the story, which is rather thin, would have perhaps collapsed. His direction of Shanta Hublikar is an eloquent proof of what a great director can do with compa ratively raw material.

(b) The performance of Shanta Hublikar—particularly the lilt in her singing—is praiseworthy.

(c) Ram Marathe's vivid portrayal of a street boy, confident of living and yet submissive to the circumstances of life—resourceful and self-reliant—ever alert and on the defence against the crushing vicissitudes—is something one rarely finds in Indian pictures.

(d) The theme, as old as the human race, revolves round the social status of a prostitute, and proves an interesting and psychological experiment which explodes old ideas and provokes new thought with its seemingly inconclusive ending.

ACHHUT (Ranjit)

(a) The problem of untouchability in India has now secured a political platform and yet its social significance has not minimised a bit. The subject is therefore ever alive in the minds of all and it is in season that Sardar Chandulal Shah should present his own solution for this social canker, which he does very eloquently in this film.

(b) The performance of Gohar reaches her usual emotional heights and vindicates her return to the screen with an unchallenged triumph.

(c) Folklore songs and dances, set to smart and attractive tunes, provide very good entertainment while giving a faithful representation of the real atmosphere of the locale of the story.

(d) Individual performances by Motilal, Charlie and Sitara are worth a visit.

(e) Humour and pathos, reality and drama, action and music, all go together to make the picture instructively entertaining.

AS YOU PLEASE (Sudama)

(a) Outstanding performance is given by Khursheed, whose melodious singing becomes a feature of the picture.

(b) Motilal, with socialistic inclinations to his role, gives another good portrayal.

KANGAN (Bombay Talkies)

(a) Leela Chitnis lives through the picture and sustains its entertainment value by an excellent performance.

(b) The music of the picture is unusually attractive and calls for an extra visit.

PUKAR (Minerva)

(a) As Aristotle puts it: "Justice is to give to every man his own" — this theme appeals to the man in the street and immediately becomes popular.

(b) The brilliant performance of Chandramohan as "Jehangir The Just" outshines everything which he ever did before. In fact, he carries the picture on his shoulders to brilliant success.

At the reception Arun Pictures gave. Left to right: Mr. S. H. Manto, Mr. K. A. Abbas, Mr. Bhal G. Pendharkar, Mr. B. P. Samant and Mr. Baburao Patel.

Mr. Bhal G. Pendharkar presenting a welcome address to Mr. Baburao Patel, President of Film Journalists' Association of India.

Sumati Gupte and Master Yeshwant blaze a new trail in Prabhat's "Sant Dnyaneshwar" a mythological super production.

RANJIT PICTURE

Laxmi, proud of education and culture, but unaware of her humble birth—loves an aristocrat, but on the eve of her romance learns that she is the daughter of an untouchable.

Rupi and Ramu, the two untouchables wonder why life is so unkind to them but resign themselves to their fate designed by the higher classes.

"Stop" says Laxmi, "The untouchables shall no longer endure the tyranny of the classes".

ACHUT

"Mithi, the sweet untouchable, proclaimed those immortal lines, "Full many a flower is born to blush unseen; And waste its sweetness on the desert air."

Laxmi, an untouchable amongst the untouchables—alone in her desire and in a world that didn't want to improve.

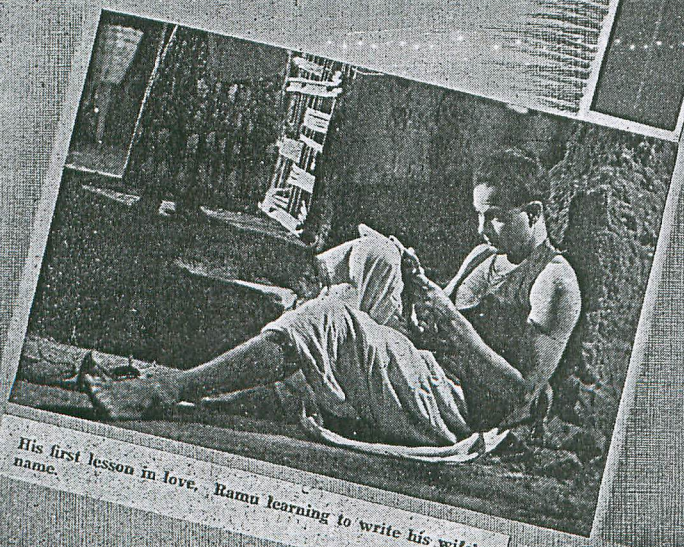
A CHANDULAL SHAH PRODUCTION

HUT

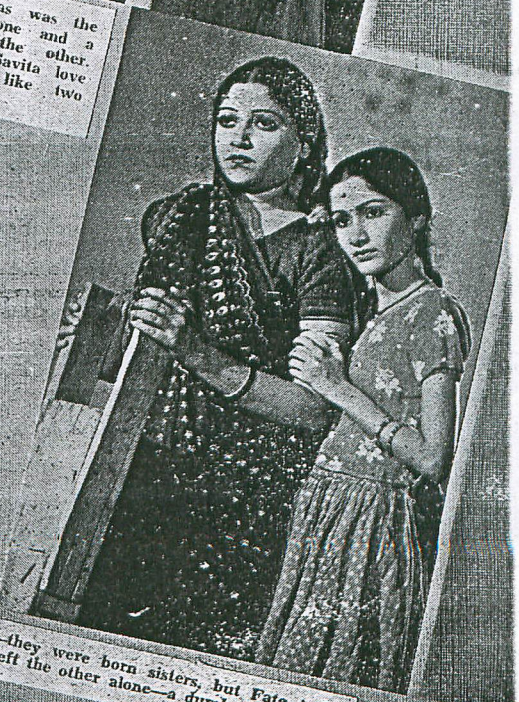
Lust has no social barriers and in the shadows of the temple is sin born. With Mithi's beauty to tease, the Pujari seeks to "elevate" the untouchable by "touching".

Ramu, the untouchable, becomes a pawn in the strange game of fate and finds himself the husband of an educated "aristocrat".

Seth Haridas was the father of one and a father to the other. Laxmi and Savita love each other like two sisters.



His first lesson in love. Ramu learning to write his wife's name.



Laxmi and Rupi—they were born sisters, but Fate took one in hand and left the other alone—a dumb witness.

D. B. NER

This Seal of Circo

Means

Entertainment Technique Art

CIRCO'S

THREE GREAT JEWELS
OF THE SEASON

LAXMI
LAXMI

A sensational story depicting the heroic efforts of a true Woman of India fatigued with feverish fury of excitement when forsaken by her husband

Director:
MOHANSINH

Starring:
★ KUMAR ★ BIBBO
★ MAYA ★ JEEVAN
★ GOPE ★ Baby INDIRA

Music:
TIMIR BARAN

PARIVARTAN

Vividly presenting the change in the life of a man destined to be drowned in the hurricane of emotions, dashed against the devil wall of fate and undone for ever.

Starring: KUMAR, MAYA, JEEVAN.

SOHAG

A great tale of a great lady who sacrificed everything to sprinkle the lily garden of another lady with lovely waters of happiness and charm.

Director: Balvant Bhatt.

Starring: Kumar, Mazhar, Bibbo, Ashalata.

Watch for

They are Coming

When Baburao Patel Protests

LORD ZETLAND AGREES!

Secretary of State Sympathizes with Agitation Against Anti-Indian Films

LORD ZETLAND

During his stay in London in August last, Mr. Baburao Patel, President of the Film Journalists Association, had addressed a communication to Lord Zetland, Secretary of State for India, on the subject of anti-Indian films. In the course of this letter, after narrating the history and the psychological background of the nation-wide agitation against films like "Drum" and "Gunga Din," and drawing his attention to the resolution of protest passed by the Indian Motion Picture Congress, Mr. Patel had said: "With a view to prevent a worsening of the situation, I appeal to the Secretary of State for India, both in his official and personal capacity, to look into this matter and I shall be very grateful on behalf of the Indian Motion Picture Congress, to have his assurance that he views the submissions I have made with sympathy and will do everything in his power to discourage or prevent the production of such pictures." As a result of these representations, Mr. Patel received the following assurance from the Private Secretary to Lord Zetland:—

India Office,
Whitehall.
23rd August, 1939.

Dear Mr. Patel,

I have shown your letter of the 15th August to the Secretary of State and he wishes me to convey to you his assurance that he is in entire sympathy with the views expressed therein.

Lord Zetland is naturally aware, both through official communications from the Government of India and through other sources, how much resentment is caused in India by certain films dealing with Indian themes which are produced in England or America.

As you know so far as concerns the exhibition of films in this country the British Board of Film Censors secure the excision of what appear on their standards to be particularly objectionable passages, but Lord Zetland fully appreciates that this does not necessarily meet the case since it may be the spirit which permeates such films that is offensive to Indian feeling rather than any particular episode portrayed.

Lord Zetland therefore takes the view that it is only by approaching the film producers themselves and by

Baburao Patel, Esq.

making them aware of the Indian attitude before such films are planned that effective action can be taken to secure that the right type of film is produced. As far as action by this Office is concerned it will be realized that the difficulty lies in the fact that films of this kind are often planned without its knowledge, but the action taken in the case of the Mutiny film is, as you point out, evidence of the Secretary of State's desire to prevent undesirable productions when an opportunity to do so is presented.

Contacts between the Secretary of State and those responsible for the production of films in England and America are not, as you will appreciate, very frequent, but on such occasions as his advice has been sought the Secretary of State has not, I can assure you, failed to seize the opportunity of explaining the attitude of Indian public opinion. In the circumstances, Lord Zetland warmly welcomes your visit to this country for the purpose of approaching film producers and he wishes you every success in the task you have undertaken.

Yours sincerely,

W. T. Arnan.

Private Secretary.

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of LIFE!

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&
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KANAN BALA—

In "Jawani-Ki-Rit" a New Theatres picture, Kanan Bala is again coming to the screen in Bombay.

POWER BEHIND T

Mr. N. R. Sarker, Director, General Manager (on leave)

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Dr. Rabindranath Tagore

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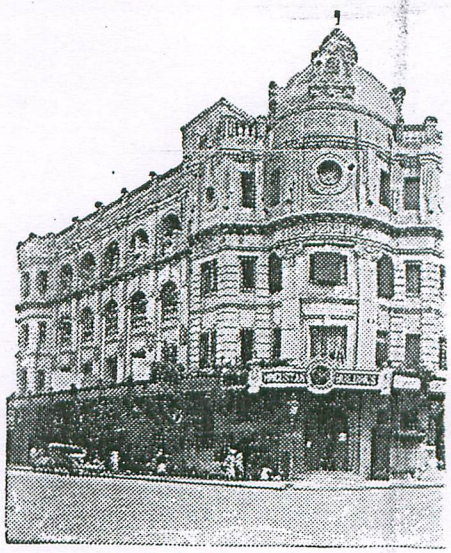
5. **BIRENDRA K. RAY CHOUDHURY—M.L.A.**, one of the foremost Zamindars in Bengal of the famous house of Gouripur Zamindars; intimately connected with several tea estates and business concerns.
6. **BANWARI LAL RAY**—Banker, Merchant, Member—Executive Committee of the Bengal National Chamber, Director—Bengal Mercantile Insurance Co., Ltd.
7. **Dr. S. K. MITRA D.Sc. (Lond.), (Science)**—Khaira Professor of Physics, Calcutta University; an eminent Scientist; Member, Bengal Industrial Survey Committee; President Physics Section—Indian Science Congress; 1934 Secretary—National Planning Committee—Communications Industry Sub-Committee.
8. **KUMAR PRAMATHANATH ROY**—Zemindar and Banker; one of the largest property owners in Calcutta; of the famous house of Bhagyakul Raj (Bengal).
9. **NALINI R. SARKER**—Ex-Finance Minister to the Government of Bengal; Ex-President—Federation of Indian Chambers of Commerce and Industry; President Bengal National Chamber of Commerce for a number of years; Member—Railway Retrenchment Committee; Member—Non-Official Board Advisers—Indo-Japanese Trade Negotiations—1933; Member—Central Banking Enquiry Committee; Ex-President—Indian Life Offices Association; an eminent economist and financier.



CHIEF OFFICER & SECRETARY:

N. DATTA, B.A., G.D.A.,—**Member, Executive Committee of the Indian Life Offices Association.**

Figures That

New Business: 1938-39	**Over R**
Assets	**Over Rs**
Claims paid	**Over R**
Total annual income	**Over**
Total Life assurance in force	**Over Rs.**

Mr. S. C. Mujumdar, Manager, Bombay Branch

HINDUSTHAN

INSURANCE SOCI

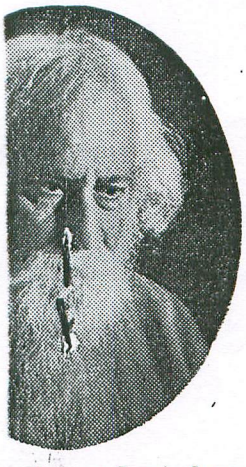
H. O. CALCUTTA. Branches & Agencies

Also in East Africa &

Bombay Branch: HORNBY

India's Leading

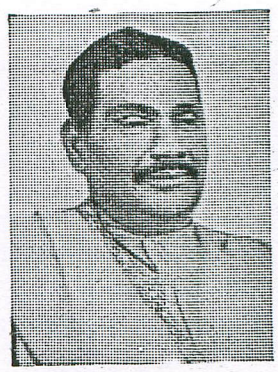
THE INSTITUTION



ınath Tagore, Founder Patron.

A Statement of affairs that every man and woman can understand

Condensed Balance Sheet as at 30-4-39



Kumar K. C. Mullick, Chairman.

ASSETS.

*1. Government and Approved Securities	Rs.	1,30,37,000
2. Debentures, Preference Shares and Ordinary Shares of first Grade Joint Stock Companies and other Stock Exchange Securities	Rs.	16,68,000
3. Advance against mortgage of properties in Presidency Towns	Rs.	39,87,000
4. Loans against policies	Rs.	32,11,000
5. Other loans fully secured	Rs.	3,28,000
6. House and Landed Properties	Rs.	84,56,000
7. Cash on hand and at Banks	Rs.	5,26,000
8. Other assets including outstanding premiums, interest accrued, Sundry Debtors and Stocks (adequately depreciated)	Rs.	24,50,000
	Rs.	3,36,63,000

*This has now increased to Rs. 1,47,00,000 as on 31-10-39.

LIABILITIES.

(1) Life assurance funds and other liabilities to our policyholders	Rs.	3,12,90,000
(2) Other liabilities on account commission, other expenses and sundry debtors	Rs.	6,76,000
(3) Various Reserves	Rs.	10,99,000
(4) Funds belonging to staff	Rs.	1,50,000
(5) To Shareholders account	Rs.	4,48,000
	Rs.	3,36,63,000

Head Office Bldg., Calcutta.

Progress That Is Phenomenal

Year	Assurance in force	New Business	Life Fund	Annual Premium Income
1922	Rs. 1,35,24,737	Rs. 23,63,250	Rs. 44,67,541	Rs. 6,87,822
1927	Rs. 2,85,22,063	Rs. 71,95,250	Rs. 69,47,874	Rs. 13,28,120
1932	Rs. 6,39,70,093	Rs. 1,42,39,750	Rs. 1,18,59,833	Rs. 26,00 656
1937	Rs. 12,85,41,924	Rs. 2.83.63.750	Rs. 2,31,97,948	Rs. 62,12,617
1938	Rs. 14.60.97.294	Rs. 3,07,11,130	Rs. 2.67.83.053	Rs. 69,61,477
1939	Rs. 16,34,56,285	Rs. 3,14,26,900	Rs. 2,96,74,397	Rs. 74,48,094

Points from Valuation Report by Mr. W. H. Clough, F.I.A. (Lond.) Actuary, for the quinquennium ending 30th April, 1937.

Society's all-told liabilities Rs. 1,96,83,000, Assets Rs. 2,32,98,000, under all classes of assurance.

Surplus—Rs. 36,15,000. Bonus—Rs. 18 on Endowment, Rs. 15 on Whole Life.

Basis of Valuation: Mortality Table OM (5) with addition of 8 years and 3 years for Whole Life and Endowment respectively; Interest assumed 4%—All negative values eliminated. Expense provision 24.2% and 11.7% for participating and non-participating policies respectively.

es That Tell-

-39 Over Rs. 3 Crores 14 lacs.
Over Rs. 3 Crores 36 lacs.
Over Rs. 1 Crore 85 lacs.
e Over Rs. 85 lacs.
e in
Over Rs. 16 Crores 34 lacs.

CO-OPERATIVE

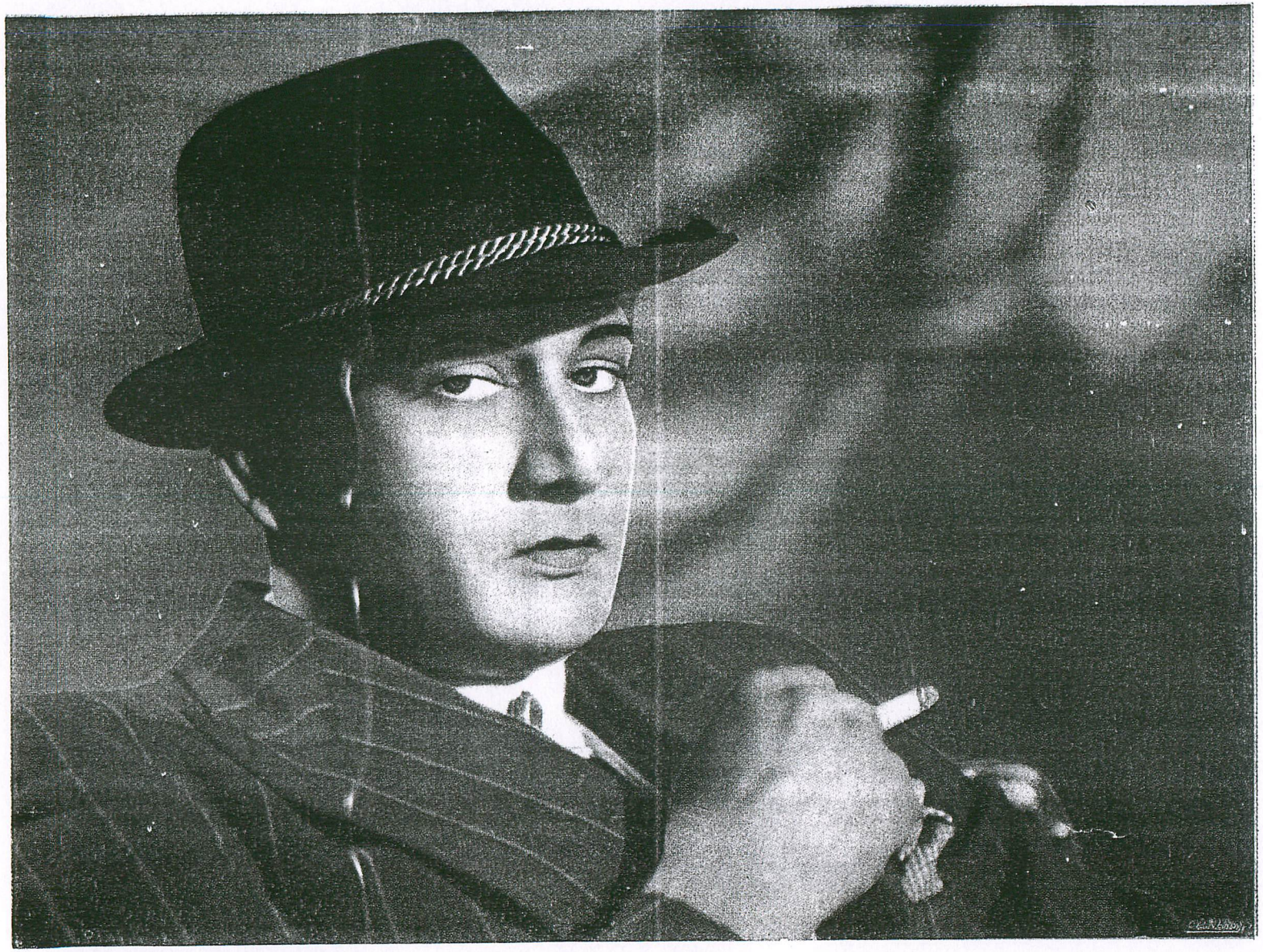
SOCIETY, LIMITED.

Agencies throughout India, Burma, Ceylon. rica & Strait Settlements.

HORNBY ROAD, BOMBAY.

Mr. N. Datta, Chief Officer and Secretary, Head Office

ding Life Office



KUMAR—

Since he jumped to fame in "Puran Bhakt", Kumar has given several good performances. We shall once again see him in "Laxmi" a Circo Production.

Why Pictures and Producers Fail

A Socialist Tells Capitalists How to Make Money!

By K. Ahmad Abbas

Again and again we have heard "This picture has flopped," "That studio has failed." These depressing but familiar words, indeed, form the theme song of the Indian film industry. And the background music is provided by a symphony of regretful sighs and a chorus of lamentations.

Every year has its own crop of failures but the year 1939 has been particularly notable in this respect. Except for the year, when the advent of the talkies threw the whole industry out of gear, I do not think so many studios and so many pictures have failed in a single year. Why? If our producers are really serious about running film production on strictly business lines, they should all sit down to jointly ponder over this vital question. Why do pictures and production units fail? Why? Why? Why?

PRODUCERS OR POETS?

But as they are not likely to give thought to problems of their own business, a journalist must come forward and tell them. The Indian film industry is a gigantic paradox. People not fit to push the camera truck become directors, carpenters call themselves art directors, producers write songs, poets try to write scenarios—and a socialist has to tell the capitalists how to make money!

I propose to be blunt, and oversensitive folk who would sacrifice the chance of making a couple of lakhs on the altar of their vanity are advised not to read further. The surgeon's knife when it probes the diseased parts of the body cannot but hurt the patient!

The studio has failed—even small cheques are returned with the fatal remark "Refer to Drawer."

Made Rs. 50,000/- in the last picture—but lost a lakh of rupees in steel.

LIKE MAKING MATCHES

The fundamental mistake about film production in India is that, with a few exceptions, it has not yet been regarded as purely commercial pursuit. I have said this before. I say it now. And I shall go on repeating it till I see that things have changed for the better.

Film production is a business like making matches, soap or candles. It is no use running away from this fact. But at the same time it is different from making cakes of soap. It is more complex, requires the cooperation of several different elements—human and mechanical—and, above all, it depends on an ever illusive demand which is difficult to gauge and which can never be fully expressed in arithmetical terms. Also, a film, unlike a box of matches or a cake of soap, is a vehicle of ideas and cultural force, thus adding a certain social responsibility to the commercial obligations of the producer. But for the present we can leave this aspect for future discussion as the overwhelming majority of our producers are in this business not to spread culture but *to make money.*

The trouble is that they don't seem to know even how to make money. Or there would not be so many pictures failing all round.

FEUDAL ATMOSPHERE

Suppose you were to set up a textile mill. Would you appoint your illiterate nephew to supervise the installation of expensive machinery? Would you take the advice of your wife or your mistress to fix market prices? Would you allow your son to tinker with the power generators? And, finally, would you undertake to start a textile mill without knowing anything at all about the price of various varieties of cotton, the comparative cost of manufacturing different qualities of cloth, the conditions prevailing in the foreign cloth trade and the productive capacity of the plant installed in your mill?

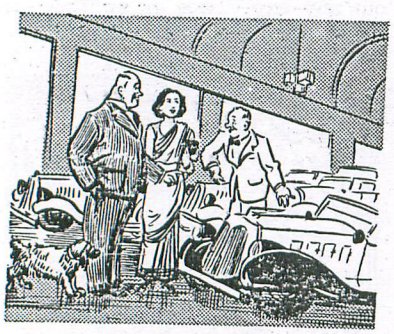
And yet this sort of thing is the rule rather than the exception in several studios. These producers often know nothing about the film business—recently I met one who was surprised to hear that besides Agfa and Kodak there was other film stock also in the market!—they just drift into film production without any experience or aptitude—and then they are surprised if their

A night of gamble and the studio salaries for three months fall in arrears.

pictures don't turn out well! They fill their studios with their unemployed relatives, give promotions to stars and directors not in accordance with their relative merit but because of personal preferences and prejudices. A feudal atmosphere prevails and sycophants and flatterers flourish. Hollywood studios are also full of cousins and cousins-in-law of producers who are no better than mere "Yes-men." But then the margin of profit on American films is in comparison far greater and the Hollywood producer can afford such luxuries. But in India a matter of a couple of thousand rupees may turn the scales in the budget of a studio and, therefore, every single member of the staff, retained for personal and not business reasons, becomes a liability.

LO, A MIRACLE!

There *are* a few studios in India where production is managed strictly on schedule. One such studio produced a first rate picture that ultimately made not less than seven lakhs in not more than twenty-five working days—from start to finish the entire production did not take more than a month and a half. How did they achieve that miracle? By the simple device of getting the script and dialogues ready before the cameras were allowed to be turned on the sets. On the other hand, I also know of second and third rate productions that take as much as a year or even more to complete. All this time the salaries of stars, director and other staff keep mounting to a staggering total and when the picture is released and the box-office does not oblige with equally staggering returns they sit down and curse their *"kismet,"* the fickleness of the audiences, the inefficiency of the distributors, the lack of enterprise in the exhibitors—and, finally, the critics and the film journalists who are accused of not having praised the picture in sufficiently superlative terms!



"Buy me this car, darling" says the star, "of course, sweetheart" says the producer. And a month's picture is "shot."

Producer :

Gee, give me a review like that. This man is a really great journalist.

DO THEY KNOW WHAT IS A SCENARIO?

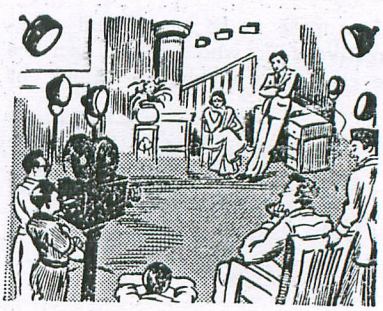
The producers and directors must insist on a complete script before starting a new production. But do they know what is a scenario or a shooting script? I think some of them cannot even distinguish between synopsis and a scenario. I once asked a Director—he is alleged to be an 'ace director'—if he got a scenario prepared before he started a picture. He looked surprised and said, "But the scenario is written as the picture is shot and completed when the picture is over." This "great" director was under the impression that the continuity sheets constitute the scenario! Another "ace director" once boasted to me that he *never* got a scenario written for his pictures. Can you expect these fellows to give us pictures like those of Capra, Dieterle, De Mille, or nearer home, like those of Shantaram and Nitin Bose? And so long as they continue to shoot their pictures haphazardly, according to the jumbled whims of their limited imagination, is it any wonder that the production cost keeps on mounting without a corresponding rise in the box-office takings?

THE CLOCK TICKS ON!

Most of our producers, I believe, have clocks in their offices. But have they ever realized the value of time in this business of film production. Even in an ordinary sized studio the daily production cost cannot be less than a thousand rupees. In some larger studios it may be double or even three times this figure. Every single minute adds a couple of rupees to the cost. And yet how many minutes, hours, days, weeks and months are wasted because the studio work is never carefully planned, the productions start without scenarios, the artistes come to the sets without rehearsals, the sets are not constructed in time and production is sometimes at a standstill for weeks because some set is not ready. All this wastage can be avoided by planning before producing, by substituting a definite method of work for the present game of Each-one-for-himself.

DEATH-KNELL

I can understand exceptional pictures, e.g., costume dramas requiring spectacular sets, many crowd scenes, etc., taking a longer time in production. Such pictures often bring more money and the extra expense may be commercially justified. But the average picture ought not to take such a long time. Wastage of time and money is often caused when studios with limited production facilities launch a number of pictures simultaneously. It proves very expensive if some of the high salaried stars are working in only one picture at a time, and the directors keep on getting monthly salaries.



"Thinking on the sets". The director had a late night and in consequence, the production is also getting late.

The result is (as I observed in a recent instance) that if one picture is on the sets, three others are held up for want of floor space and the directors and the stars remain idle for weeks and months. And all the time, that clock in the office keeps on ticking precious minutes, perhaps (as certainly in this case) hastening the death-knell of the studio!

HUSH! HUSH!!

But, then all the wastage of money does not always occur in the studio premises. I know of at least one or two producers who make money on their pictures—good, bad or indifferent as they may be—but lose it in their speculative gambles on the stock exchange. And now that we have decided not to mince matters, may one suggest that a considerable amount of money is spent by some producers on items that do not appear in their ledgers, expenses that they dare not reveal even to their most intimate friends? I know producers who have lost as much as Rs. 40,000 in a single night in card-gambling. I know others who dropped over a lakh of rupees in a week in the cotton markets. I have seen a spacious bungalow being built and mortgaged in a month, because the producer has lost his money on the stock-exchange. But the public at large knows nothing about these 'goings on' and when a studio is closed or a picture fails it is generally believed that film production is not a paying proposition. That is how the investing public fights shy of the film industry and sufficient capital is not forthcoming for its development and expansion.

Need one still ask: Why do producers fail?

Also, I think, I have partly replied the question: why do pictures fail? They fail because many of the directors are incompetent and, besides lacking in aesthetic and cultural sense, they are not even thoroughly conversant with the elements of film *technique*. They fail because for over two hundred pictures a year we have hardly got half a dozen men who can be called scenario-writers. They fail because studio mismanagement and the producer's ignorance of technique place a handicap on the work of the technicians.

THE OLD, OLD 'STORY'!

But there are other reasons, too. And the outstanding among these is the frequent bad choice of the story. Analyse the box-office hits of the last five years—"Devdas," "Amrit Manthan," "Chandidas," "Unexpected," "Dhoop Chhaon," "Tukaram," "Achhut Kanya," "Bhabi," "Pukar," "Tulsidas," "Admi" and "Achhut"—and you will find that the story appeal was one of the most important factors for their success. However good the photography, acting or direction, what the audience demands first is a good story. For after all, what is a film but a story told on the screen? Of course, a story can be told well and told badly, it can be told artistically and it can be rattled off crudely and the method of its presentation has a lot to do with the impression it creates on the audience. A good story-teller of the screen like Nitin Bose can sometimes present even a weak story (like "Dushman") in an attractive manner. But then that is an exception. And we cannot forget that among Nitin Bose's pictures, "Dhoop Chhaon" scored most because of its powerful story.

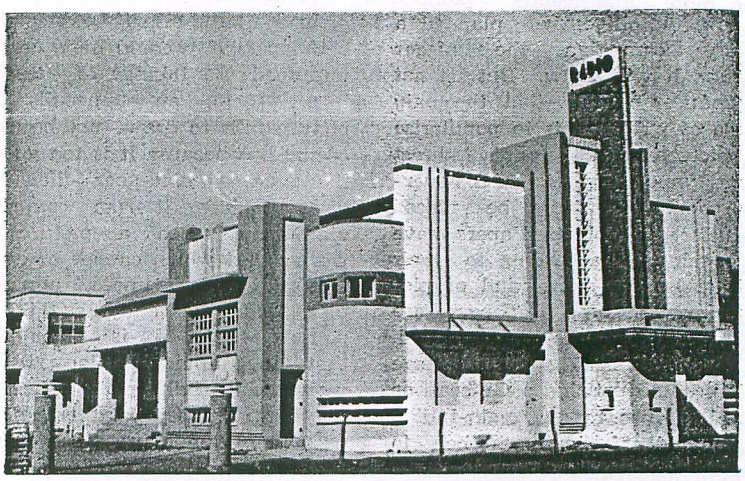
Men of limited intellectual attainments themselves, most of our producers and directors are incapable of judging the dramatic potentialities of a story. It is not necessary that the novels or stories by eminent writers *must* be successful on the screen. Not all the stories of the late Premchand and Mr. K. M. Munshi have proved successful. A capable producer ought to select the story that would look most effective *on the screen*. Or if he does not possess that much discrimination he ought to entrust that work to someone who does.

"STOP, THIEF"!

On the other hand, we find that the number of films plagiarized from foreign films and novels is dangerously increasing. Here I am not discussing the ethical aspects of such a daylight robbery. But as businessmen the producers ought to see that such "stolen property" seldom achieves success. The reason is not far to seek. The Indian audience demands stories which deal with familiar situations, which have a bearing on their own lives, in which they can recognize characters akin to themselves. Compare the relative success of "Tukaram" and "As You Please" or "Devdas" and "The Only Way" and the moral would be obvious!

PUBLICITY—HOW AND WHY?

Finally, may I just briefly mention another factor for the failure of



The Motion Picture Congress of 1939, demanded, 10,000 more well equipped and comfortable Theatres. The Radio Theatre, Belgaum have taken a lead, and installed "Bauer" the best Projector.

Mr. Kishore Sahu whose enterprising spirit is responsible for the starting of a new film production company called "India .Artists Ltd." Mr. Sahu is the Managing Director.

pictures—poor publicity. The producer ought to realize that cinema is not one of the necessities of life like bread or clothes. It is an entertainment. People, therefore, have to be *induced* to see films. It is the purpose of publicity to draw people's attention to your picture and to create among the public so much interest that they should be willing to spend money to see it. Naturally, the more intelligently planned a publicity campaign the bigger audiences it will draw. But let not the producer forget that the *only* purpose of publicity is to popularise your pictures and in an indirect manner, your stars, etc. All advertising should, therefore, be placed with this sole object. Papers have to be selected according to their "pull." Also for some kind of pictures a certain type of papers are more suitable and should be utilized. It is no use producing an eight-page supplement advertising a Gujerati or Marathi picture in an Anglo-Indian paper; equally futile it will be to advertise a Punjabi picture in a Tamil magazine.

In actual practice what do we find? The wrong papers carry off the bulk of the publicity plums because it flatters the vanity of the producer to see the name of his picture—and sometimes possibly his own name and photograph!—in a paper of the *'Sahib log'*! Besides being a slavish exhibition of inferiority complex this is bad from the business point of view as the same money could be expended in a more judicious manner to secure better effect. I am certainly not opposed to advertising in the Anglo-Indian press which enjoys considerable circulation among a certain class of people. But I do maintain that it is bad business to discriminate in favour of these papers at the expense of the nationalist and vernacular press, which reaches the vast mass of Indian cine-goers who really make the vital difference between the success or the failure of a picture. At the same time I have observed that certain journals, having limited or no sales at all, are patronized by producers because they always indulge in wholesale flattery. Their commercial influence is nil but they are fed and fattened simply because the boss likes to read in their pages superlative adjectives for the most hopeless picture that he may produce. Publicity done on such unbusiness-like lines can hardly assure the success of pictures.

WHEN FAILURE IS SUCCESS

There is only one kind of failure that is justified—the failure of a picture like "Bari Didi" (though better publicity could have certainly improved the takings on this picture). When an unusually good picture fails to draw—not because it is bad but because it is too good for the average cine-goer—then it is wrong to judge it from commercial view-point. Such a picture is a work of art which cannot be evaluated in terms of rupees, annas and pies. Then we cannot say that the picture failed. It is truer to say that the audience flopped. Such commercial failures however are artistic triumphs and help to improve and refine the taste of audiences while taking the screen a step towards its social ideals.

Why should I have written at such length about the purely commercial aspect of film production? I am not

Mr. Abdul Hameed, the enterprising Advertising Chief of Bata has just returned to Batanagar after an extended tour in America and Japan.

concerned whether a capitalist loses a couple of lakhs or not. I suppose most of them deserve to lose it. But I am determined to do my best to ensure the steady development and continued progress of the film industry. For with this industry is linked the life of thousands of workers—stars, artistes, directors, technicians and even journalists—for whom the failure of each studio means greater hardships. These brave men and women have built up this industry patiently and laboriously, they have earned social odium and risked continued financial insecurity. They have made mistakes, of course, but that was inevitable during the pioneering stage. They have given us, the public, millions of hours of enjoyment and made not a few producers millionaires. The least we can do for them is to see that this industry is stabilized.

At the back of my mind is also the thought that in the not too distant future the cinema in India will emerge as a potent cultural force for the regeneration of the vast masses of this country. Let us not allow incompetent producers to stifle or stunt its growth.

Lucky Exhibitors,

Are always after,

ROYAL JEWELS

1 **Resurrection** or **Dunia Kyahai**
Miss Lalita Pawar & Madhav Kale

2 **Gentleman Daku**
Lila Chitnis & Afendi

3 **Umaji Naik**
Date & Gupte

4 **Rajkumari**
Lalita Pawar & Nazir

5 **Brahmachari** (*Hindi*)
Minaxi & Vinayak

6 **Zamana**
Nazir & Padmadevi

7 **Brahmachari** (*Marathi*)
Minaxi & Damuanna

8 **Mother India** (Colour)
Miss Shariffa & Ashik Hussain

9 **Netaji Palker**
Lalita Pawar & Vithal

10 **Bhagwa Zenda**
Londhe & Ratnamala

★

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BOMBAY TALKIES'

REBEL

with LILA CHITNIS and ASHOK KUMAR

★

Bombay Presidency rights of

Bombay Talkies Forthcoming Pictures

CIRCO PRODUCTIONS

Who gave you

ADHIKAR - BARI DIDI
JAWANI KI RIT

Produced at **New Theatres Studio, Calcutta**

WILL NOW GIVE YOU

LAXMI

As a Royal Jewel !

A CIRCO Production being produced at

THE GRAND NATIONAL STUDIO

BOMBAY

★

Starring:

KUMAR, BIBBO,
MAYA BANERJEE,
GOPE

●

Music by: **R. C. Boral**

●

A Golden tale of the Indian Woman who is at once the

PURITY AND PROSPERITY

of The Indian House.

●

Shortly Coming :

●

World Rights for Forthcoming

CIRCO Production

WITH **ROYAL FILM CIRCUIT,** BOMBAY-4

Interesting Announcement for South Indian Exhibitors!

Another great Production by the Director who gave **BALAJI**

FAMOUS FILMS BOMBAY'S

DHARMAPATNI

OR

PATIVRATA

(IN TELUGU)

● *Directed by :*
P. PULLIAH

● *Featuring :* **SHANTAKUMARI**
and others

★ *Shortly going into production at* The Shalini Cinetone, *Kolhapur* ★

The most Popular Folklore Song on the Radio :

Mrs. JYOTSNA BHOLE

All along you have heard many folklore Songs from **"Jyotsna Bhole"**, but when you hear DIN MAVALLA, you will admit, that it is the best of all.

on T.M. 8366 { **DIN MAVALLA**
HOSHIL TOOZARIMAZA

"दिन मावळला...."

You have Seen and enjoyed ADMI—
now hear and enjoy its Records
ON YOUNG INDIA
THRILLS FOR YOUR EARS!

Hear the Songs of "Daughter of India" on YOUNG INDIA

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THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD.

Telegrams: "TANSEN" Telephone No. 25181 ◆ 110, MEDOWS STREET, FORT, BOMBAY ◆ Factory at WADALA (BOMBAY.)

Tit - Bits of My Tour

BY BABURAO PATEL

WITH MALICE TO NONE!

In Japan flowers have no smell, babies don't cry and dogs don't bark. And Japanese don't know why. They are busy with silk worms and culture pearls.

* * *

Don't think that our stars are the only camera-conscious people in the world. The Italians and the Japanese intensely vie with each other in this respect. To prove their enthusiasm, they relieve the tourist of his snapshot Kodak and sometimes accuse him of having taken stolen pictures of their ports. Funny, they don't realize that those who need these photos, must be having hundreds of them with all the "port-holes" open. What they couldn't prevent, they try to vindicate on the unsuspecting tourist.

* * *

Mixed bathing without the benefit of that modern teaser called the "swimming costume", is still a popular sport in the distant bathing spots in Japan. It is of course not encouraged in the cities, perhaps the tailors complained, but an hour's run by train takes one to a spot where men and women vie with nature in giving their gifts to the world. One is compelled to admit that Japan is an interesting country after such an over-whelming evidence.

* * *

Few people in the world can beat the Italians in romantic pursuits. A woman of sixty is still a good tease for a bachelor of 25. They like them at any age as long as they are women. Haunting music, sung by the irresistable young man, plays a big part in skipping the big difference between the years.

* * *

It is a well nursed fallacy that the French women are beautiful. Paris has more bow-legged and cross-eyed women than any other famous capital of the world. But I can't deny them intelligence and inspite of their physical short-comings they make brilliant conversationalists.

* * *

The "Folie Bergiere" in Paris is a show where nudity is made an art. After the first fifteen minutes, the over-dressed onlookers blush for being dressed. The undraped art gets beneath one's skin and stays there for days.

* * *

A Passport examination at a Japanese port, (the officer has twenty gold teeth—his original ones having been replaced with imitation ones—and looks at you with narrow half-closed eyes):

Officer: "What is your name?"

You: "A. Rashid" (imaginary)

The Officer: "So!"—(a pause during which he stares at you with an unconvincing look and then bursts out) "Male or Female".

You: (Smiles and say) "Of course, male".

Officer: (With a surprise) "So!" (Another long pause—during which pain is clearly writ on his face—perhaps because one male belongs to another nation when so many soldiers are required for the Sino-Japanese war and then suddenly) "Are you married?"

You: (Quickly say) "No".

Officer: (Face clearing) "So!" (now smiling with a hope that this young man may perhaps marry and settle down in Japan. And then suddenly) "What is your father's name?"

You: "S. Hameed".

Officer: "So!" (puzzled look) "Is your father married?"

You: (With an outraged sentiment) "Of course".

Officer: (noticing your excitement) "So! So!" (with a blank and perfectly peaceful expression) "What is your mother's name?"

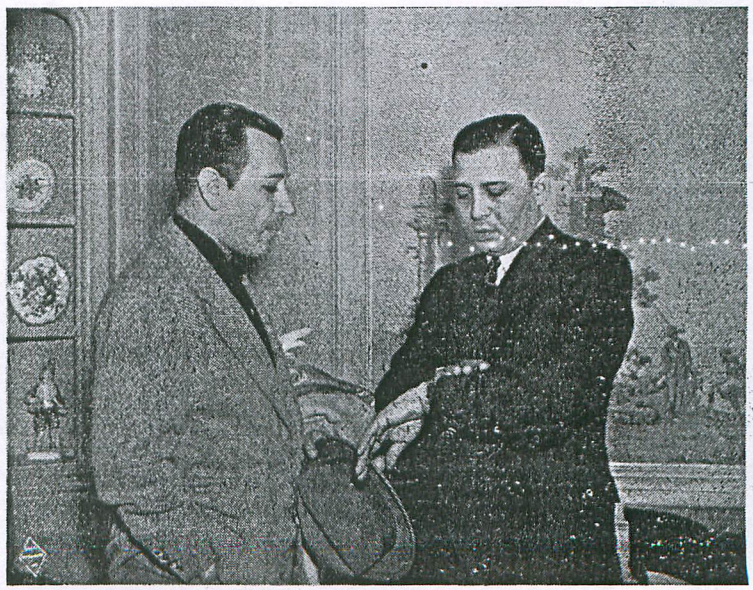
Very soon the next inevitable question comes: "Is your mother married?" And in order follow all the questions which are printed on the passport form, till the Japanese Government knows the whole family tree of the tourist.

When sometime back the newspapers reported about stripping Englishmen in Japan, I think the passport officer had his suspicions about their sex. Oh, these Japanese! They like to make sure about everything. The last question usually is, "Have you got a camera?"

And when all the questions are answered, and by the time he must either be satisfied or perfectly puzzled, then comes a broad "gilded" smile with a profuse "Arigato" (Thanks).

* * *

Hollywood is the biggest mirage in the world today. When you reach it you discover that there is neither glamour nor girls there. It is a big concentration camp where people live in an artificial world of their own. Several of them perhaps do not know that there is a big war going on in Europe.



"Have you one like this?" says Baburao Patel to George Raft, the Warner star. George wanted that watch.

Do you recognize Master Mahalingam the little big singer. He acts the title role in "Pralhad" produced by Salem Sankar Films Ltd.

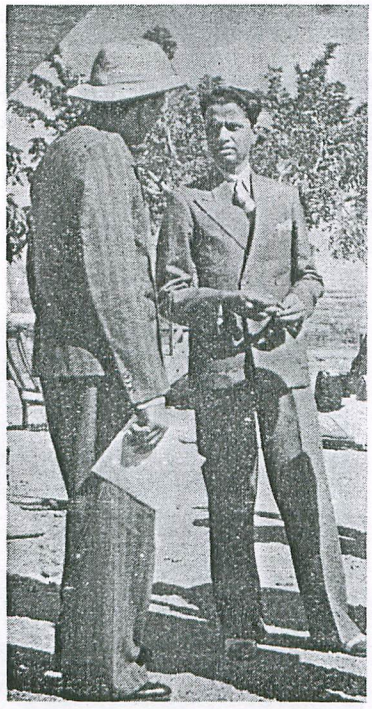
Prabhat's Wonderful Reception To Film Journalists

"The sex element in studios contributes to their failures" says Baburao Patel, the President

Prabhat Should Give More Pictures Every Year!

"I believe this is the first occasion of its kind when your Association has graced a studio with its presence, and we are naturally much pleased that we have been the first to get the pleasure and benefit of your company. That you readily responded to our invitation and undertook the journey all the way down to Poona, shows your responsive inclination and keen spirit of co-operation. Allow us, as Indians first, and Prabhat workers next, to heartily congratulate your worthy president Mr. Baburao Patel on the fine, solid work he has done in England and America against Anti-Indian films. We are proud of his successful attempts to acquaint foreign producers about our resentment against such pictures, in so far as they offend our national self-respect. We hope he will carry on the good work he has undertaken," said Mr. Baburao Pai, partner of Prabhat presenting a welcome address on behalf of Prabhat Film Co., to Mr. Baburao Patel the President and the members of the Executive Committee of the Film Journalists' Association of India when they visited Prabhat Nagar during the Christmas Holidays.

"Let me assure you," continued Mr. Baburao Pai, "I am not going to make a formal speech and thereby invest the whole programme with a formal touch. On the other hand, we want to give it the 'Prabhat Touch.' Let me assure you once again that this is not a mere publicity catchword. By it we mean doing things that come straight from the heart and that go straight to the heart; and in this case, let us have a heart to heart talk, to the mutual benefit of both. It is all very well to repeat pious platitudes that you as the members of a noble profession, and we as givers of mass entertainment and education, are the custodians of National honour and National progress. Yes, what about it? Let us get down to *do* things instead of merely *talking* about them. And in this respect, I am happy to say that both you and we happen to be of the same kind of disposition, and both *are* doing their bit. The agitation against Anti-Indian films carried right into the offenders' camp by your president; and the little bit that we are doing through films, of trying to solve practical problems in a practical way, are but examples of the practical work that we both are doing. Let us co-operate and carry on the work, to the benefit of both of us as well as others."



The two business ends—Camer Saleh (back to the camera) Advertising Manager of "filmindia" and Baburao Pai, the famous 5th partner of Prabhat. They are perhaps discussing the increased advertising rates of "filmindia" Baburao Pai still seems to doubt. (At Prabhatnagar).

Replying to the address on behalf of the Film Journalists' Association of India, Mr. Baburao Patel said, "On behalf of my Association, I accept the congratulations of Prabhat for the results achieved in our anti-Indian film agitation, but the honour belongs to all my comrades without whom this agitation would not have assumed a nation-wide importance which alone has made it easy for me to obtain what guarantees I have got from producers and officials abroad."

After describing the fight he had to put up with several foreign producers in explaining to them the Indian point of view about pictures that slander India Mr. Patel continued, "Admitting for a moment that foreign producers indulge in this slander of our people through sheer ignorance of conditions prevalent in India, what justification can there be for some of our own producers, knowing India as Indians themselves, to present to our people pictures which are sometimes worse than these foreign anti-Indian films, in their slander of our people? It is a patent fact that some of our cheap pictures twist the different facts of Indian life in such a shameful way that only an intensive crusade against them can stop this disgraceful practice."

Stressing the social significance of films and the necessity of producing

For the first time the journalists see their own reflection in the Prabhat swimming pool at Prabhatnagar.

them in larger numbers Mr. Patel said "The high ideals which Prabhat have set themselves in their policy of picture production have made them today the undoubted leaders in our film industry. Their honesty in maintaining these ideals in every picture that comes out of their studios, has also assured their glorious success commercially. The cheap slogan that pictures are produced primarily to make money is easily debauched by the constant failures of several such pictures which are regularly produced by opportunists, with "thrills" and "entertainment" as their seeming apology. It is time that our producers realize that pictures should be planned with an higher ideal in view, and success would be inevitable."

"Another reason that contributes to the Prabhat success is the absence of the sex element prevalent in some of our studios. Knowing Shantaram and the other partners of Prabhat for over 15 years and as an intimate friend of theirs I have observed that this wonderfully efficient organization is entirely free of the disgraceful sex obsession which has been responsible for the failure of several studios."

"And yet admitting Prabhat's claim to an unchallenged fame, I would still like to see them produce more and more pictures every year to give enough supplies to our theatres which as Mr. Shantaram himself feels should multiply in our country. There is not the least doubt that Prabhat will have a more brilliant future, with their high ideals and efficient organization and anxious desire, but let that future be identified with an expanded programme of activities so that journalists may one day call Prabhat the national institution of India."

The party of journalists was taken round the studios by Mr. Shantaram, who explained to them in detail how a huge studio works and is managed.

Later in the day Mr. Bhal G. Pendharkar, Proprietor of Arun Pictures, presented another address to the journalists at the Saraswati Studios, Poona. Speaking on the occasion Mr. Pendharkar said, "The need of your Association for the betterment of your industry as well as ours has been proved by the stout struggle put up by your worthy President in defence of Indian Culture and Self-respect against the onslaught of Occidental misconception of Oriental civilization. In your Assocation a via-media has been created for public expression. We look upon you—the constituents of the Fourth Estate—as the custodians of our Nation's honour."

In his reply Mr. Baburao Patel commended the enterprise of Mr. Pendharkar and promised the fullest co-operation on behalf of the Association if Arun Pictures fulfills the expectations by producing pictures with high national ideals.

Through the village of "Dnyaneshwar" these "fountain pens" walk with the cameramen wondering what the whole row is about. (At Prabhatnagar).

OVER THE WAVES

BY RAM BAGAI

Our Staff Correspondent in Hollywood.

WARNER BROTHERS

Warner Bros., announce a very ambitious production programme for the 1940 season. Nearly 48 big and small pictures are scheduled to be produced by the various production units. That superb actor Paul Muni will be seen again in "The Life Of Beethoven" and we shall once again be reminded of his wonderful performances in "Pasteur", "Zola" and "Juarez".

William Dieterlie the star director of Warner Bros., whose classic productions have given the Warner Films a higher social significance, is busy on "Dr. Ehrlich" the inventor of "606" injection, the only reliable cure for syphilis—the scourge of modern civilization.

Bette Davis that incomparable star of emotions scored another hit in "The Old Maid" and she will soon be starred in two more: "Knight and the Lady" a successful Broadway play by Max Anderson and "All This and Heaven Too" Rachel Field's best selling novel.

The other pictures which are likely to be popular are: "The Sea Hawk" starring Errol Flynn and Olivia de Havilland, "The Moon and Sixpence" starring Edward G. Robinson, "John Dillinger the Outlaw" etc.

20TH CENTURY-FOX

Darryl F. Zanuck perhaps the most independent producer in Hollywood has spent $2,000,000 on "Hollywood Cavalcade" one of the most spectacular productions of recent times starring Alice Faye and Don Ameche. The story of the film is developed with an eye on making it a historical document of the progress of the film industry and has several moments of artistic heights which should delight the fans.

Louis Bromfield's best seller "The Rains Came" with Myrna Loy and George Brent will be on the screen in India by the time this is in print and the picture is expected to draw large crowds in India because of its Indian story.

METRO-GOLDWYN-MAYER

With Spencer Tracy in the lead, Clarence Brown will soon take up the production of "Edison the Man". Metros have perhaps realized the wisdom of the Warner policy in producing pictures with higher ideals than for mere fun and entertainment, and this biographical production is likely to be popular if Brown does not lose sight of the emotional continuity in the screen play.

"Not Too Narrow, Not Too Deep" is the formidable name of a social subject starring Joan Crawford and Clarke Gable. It is a story of a band of desperadoes whose attempt to escape from a penal colony is being dramatised for entertainment.

Greta Garbo, the first and last sweetheart of every dreaming lover will be seen in "Ninotchka" a comedy thrown into the Russian atmosphere. The humorous development of the plot, which begins with an abortive attempt of the Russian agents at securing money by selling state jewels and ends with the heroine falling in the hero's too willing embrace, provides a slant on the present Russian regime.

R.K.O. RADIO

Walt Disney's second full-length technical production, "PINOCCHIO" is expected to be a worthy successor to "Snow White And The Seven Dwarfs". It is fast nearing completion and will perhaps prove another record-breaker.

"Nurse Edith Cavell" with Anna Neagle in the lead has become a heart-rending picture with a grim message.

UNIVERSAL STUDIOS

With Marlene Dietrich and James Stewart in the lead "Destry Rides Again" will soon see the screen.

Two other important pictures are "The Under Pup" and "Rio" while Deanna Durbin, the ever popular star will be seen in "First Love."

COLUMBIA PICTURES

In "Mr. Smith Goes To Washington" James Stewart gives a wonderful performance particularly in the final climax where he "holds up" senate and the screen with great effect. The subject of the story exposes racketeering and corruption in the Government and the Americans are expected to take it all with a broad smile.

Sandwiched but by no means un-comfortable, Baburao Patel with two Hollywood charmers Gloria Dickson and Lya Lees. Lya Lees a Warner starlet splendidly acted a spy in "Confessions of a Nazi Spy."

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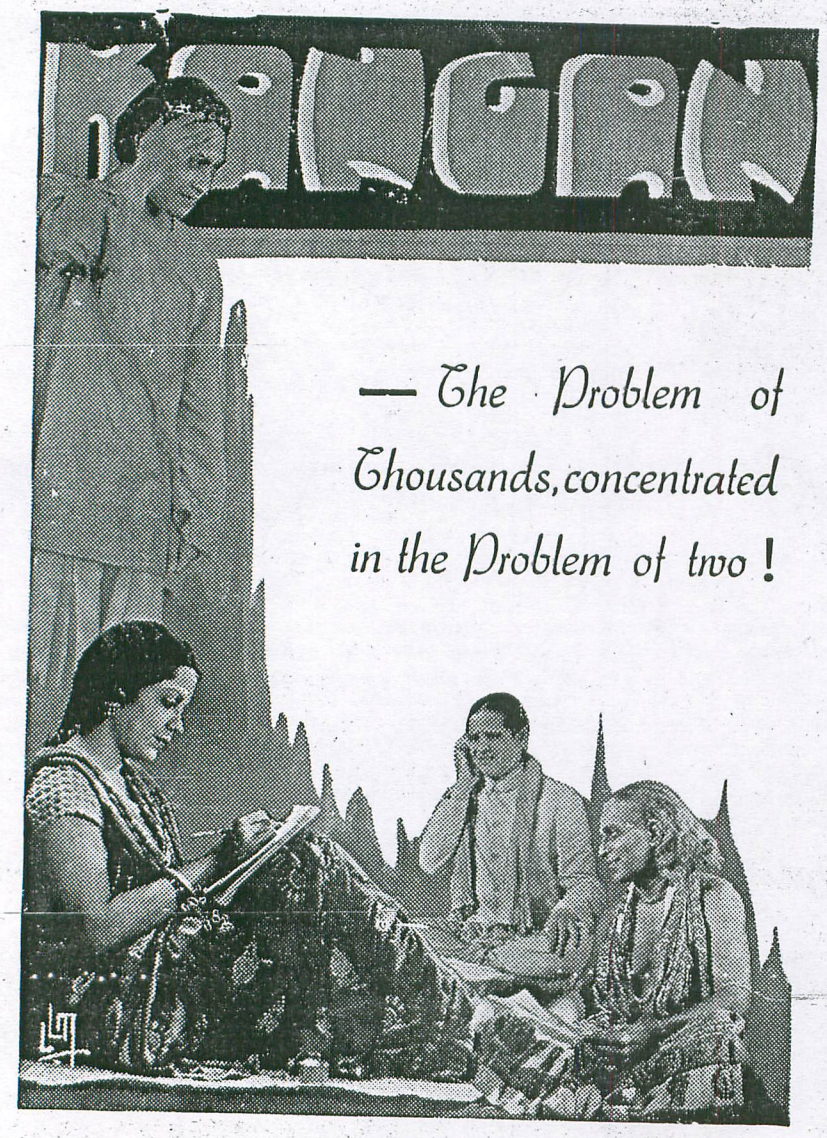

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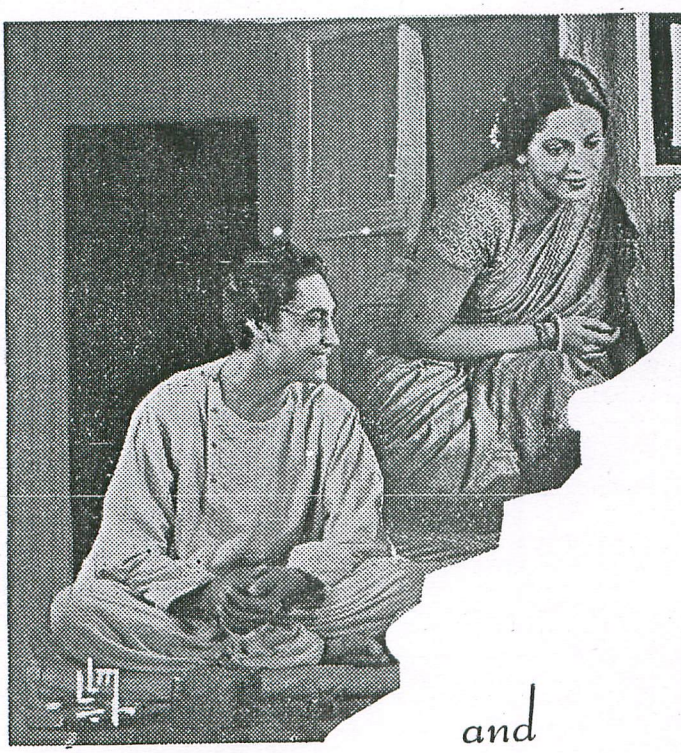

KANGAN

★

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KANGAN

MYRNA LOY—

As Lady Edwina Esketh her work in "Rains Came" a 20th Century Fox picture,is admirable.

GUIDE TO FOREIGN FILMS

★★★★Don't miss this one. ★★★Very good entertainment. ★★Good—if you must. ★Poor.

(Follow our star-rating, if you want value for your money.)

*****THE RAINS CAME (20th Century Fox).**

Featuring: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce, Maria Ouspenskaya etc. Directed by: Clarence Brown.

The film story is adapted from Louis Bromfield's famous novel "The Rains Came". In this process of adapting, however, the refreshingly original spirit of the book is dissipated, with the unfortunate result that the picture has become apologetic in its representation of Indian traditions and culture. The plot is thrown in Ranchipur, a supposed Indian State, with its people anxiously awaiting the rains to avert a famine. The rains come at last, accompanied by thunder, lightning and earthquake. A thin romance between an English girl and an Indian surgeon is woven into a spectacular and beautiful canvas of representative Indian life, with a few inevitable blunders which Hollywood, in all its innocence, can't avoid. The entire casting, with the exception of George Brent and Brenda Joyce, is wrong, with the result that only these two give a good performance. The direction is rather poor for Clarence Brown. The rain, thunder and earthquake sequences are vivid and spectacular and provides good entertainment. We recommend the picture for an evening's entertainment

*****FIFTH AVENUE GIRL (R.K.O. Radio)**

Featuring: Ginger Rogers, Walter Connolly, Veree Teasdale, James Ellison etc.

It is a social subject in which a typical American millionaire is busy making money while his family, including a high-strung and wilful wife, a sportive boy and an impressionable daughter, goes its own way. With the millionaire's birthday the story starts moving, till he meets an unemployed girl in the Central Park of New York, where the millionaire had gone for a lonely birthday stroll. The story progresses gradually with a little ticklish humour, till the boy of the family lifts the street girl and takes her into his heart and home. Rough and tumble touches of socialism make the picture tolerable. Ginger Rogers gives a pretty good performance. As a light entertainment the picture is suitable for a bored male.

******THE OLD MAID (Warner)**

Featuring: Bette Davis, Miriam Hopkins and George Brent.

Bette Davis once again threatens to win the Academy Award for her fine work in this film. As the unmarried mother who sacrifices everything in her life—even the claims of motherhood—for the sake of her daughter, Bette Davis rises to heights of histrionic achievement, comparable only with her own work in such films as "Dark Victory", "Jezebel" and "Of Human Bondage". Miriam Hopkins is also very good. The film is a work of art and an essay in human psychology and, therefore, cannot be lightly recommended to those whose taste has been spoiled by cheap musicals and comedies. Those who did not like "Bari Didi" will not like "The Old Maid".

*****STANLEY AND LIVINGSTONE (20TH Century-Fox)**

Featuring: Spencer Tracy, Cedric Hardwicke, Richard Greene and Nancy Kelly.

Artistically not so great as "The Old Maid" but distinguished by the human appeal of its subject matter, the fine acting of Spencer Tracy (as reporter Stanley) and Cedric Hardwicke (as the missionary explorer Doctor Livingstone) and the beautiful camera work in the location shots, this film provides a relief from the Boy-meets-girl type of picture that Hollywood doles out with such tiresome regularity. The inherent human thirst for adventure and exploration is effectively dramatized and a pacifist turn given to the business of opening up of the African continent. If the scenarists had stuck to the strictly documentary aspect and eschewed the romantic sidelights this film might have become a masterpiece. But then perhaps it could not have been so popular!

****INTERMEZZO (Selznik-United Artists)**

Featuring: Leslie Howard.

Introducing Ingrid Bergman, this story is a simple, sentimental, old fashioned but heart-warming melodrama, mellowed by music and distinguished by good acting. Ingrid Bergman makes a promising debut. She is definitely better than a mere "Another Garbo" from Sweden.

****EACH DAWN I DIE (Warner)**

Featuring: James Cagney and George Raft.

This one would have been yet another gangster picture but for the underlying idea that innocent men are sometimes 'framed' and imprisoned and the excellent acting by principal stars. But, like other pictures with crime motifs, it is *definitely not good for children.*

****THUNDER AFLOAT (MGM)**

Featuring: Wallace Beery.

Besides Beery's rugged good acting in another tough-guy role it is worth seeing for its topical interest, as action revolves round submarines in the Atlantic.

***LADY OF THE TROPICS (MGM)**

Featuring: Hedy Lamarr and Robert Taylor.

In this once again we are reminded that "East is east and West is west, And The Twain Shall Never Meet" and the "inscrutable, mysterious and mystic" Oriental character is once again established. But Hedy Lamarr looks beautiful and Robert Taylor is at least better than usual.

***REAL GLORY (Samuel Goldwyn-United Artists)**

Featuring: Gary Cooper.

In the sort of role his fans like to see him in (Riding breeches, revolver and all) this picture is a Phillipines edition of the "Bengal Lancer". But for me, give me the Gary Cooper of "Mr. Deeds Goes To Town."

ROUND The TOWN

(The reviews appearing in this section are free from editorial or advertisers' influence. Only pictures which are worth seeing are reviewed in "filmindia")

ACHHUT (The Untouchable)

Producers: Ranjit Movietone — Story, Scenario, Direction and Dialogues: Sardar Chandulal Shah — Songs: Raghunath Brahmabhatt — Photography: Krishna Gopal — Recording: P. C. Subedar — Music: Jnan Dutt — Cast: Gohar, Motilal, Vasanti, Charlie, Sitara, Rajkumari, Mazhar, etc. — Guzrathi version released at; Royal Opera House — Date of Release: 23rd December 1939.

Never before was a really good picture so badly needed as now on the problem of untouchability in India which is also holding up the country from achieving its national independence. The nation therefore remains indebted to Sardar Chandulal Shah for utilizing his entire re-

Sunita Devi—the charming dancer in Nutan Pictures Madari Mohan.

sources to such good purpose as Sardar Vallabhbhai put it, "That if "Achhut" really fulfills the ideals for which it is produced, it will have done a great and noble service to the cause of the Harijans."

The Story: The picture opens with a vivid incident in which Lakshmi, the daughter of a Harijan is trying to bring some water from a temple well used by the higher classes. The Pujari breaks the pot on the little girl's head and the incident which is representative of several other tyrannies compels the father of the child to embrace Christianity. The mother though an untouchable however chooses to remain a Hindu with her other child in her arms, but the father takes Lakshmi to his new religion. Fate steps in and by strange coincidents, Lakshmi is adopted by a rich businessman and she soon becomes the friend and companion of his only daughter Savita.

Years roll on and in company with Savita, Lakshmi gets a first class education and under the cloak of mystery is accepted as a lady from good society. Life. however, comes to a climax when both the girls fall in love with Madhukar a well placed boy from the higher classes. To prevent the marriage between Lakshmi and Madhukar, Seth Haridas is compelled to send Lakshmi back to her old mother and old life. The sharp contrast that presents before her eyes shocks Lakshmi for a time but realising the pathetic circumstances under which her people were labouring, she undertakes to save them. Very soon the village learns of the rebel activities of Lakshmi, who had by now also found her husband Ramu married to her in childhood, and with clashes and conflicts the drama proceeds to a climax where a lathi charge is made on the untouchables who march to the temple under the leadership of Lakshmi. In the city Savita is wearing her heart out for her friend Lakshmi and from a sick bed calls for her. In the village Savita is put into gaol for breach of peace. Events now march fast with Lakshmi fighting and lecturing through numerous incidents till a fire destroys Ramu and extreme illness of Savita brings both the friends together. The temple is at last opened to the Harijans.

Production: The story, its treatment, its direction—all proclaim the rich and excellent experience which Sardar Chandulal Shah has invested in the picture. But for him, the subject would not have been so effective. Song No. 7 is a masterpiece in composition and deserves an universal appreciation. The realistic atmosphere, the folklore songs and dances, faithful portrayal of characters, all contribute to make the picture a beautiful poem of instructive screen entertainment. Photo-

A shot from "Pralhada" a Salem Sankar Films production.

graphy is beautiful, and very enterprising. Recording, however, called for a little more care. Dialogues are forceful and appropriate. The music is both classic and attractive.

Performances: Gohar gives an irresistable performance as Lakshmi the untouchable girl. Perfect diction, emotional intensity, soulful singing, superb action—all combine to make her dynamic performance a memorable event in the history of screen histrionics. Motilal as Ramu is a perfect casting which Motilal with his wonderful restraint of emotions almost lives through. The restraint of emotions is particularly eloquent whenever the hero and the heroine meet in the picture. Sitara makes an ideal Harijan girl. Her dialogues and diction give a pleasant surprise. Charlie gives another unforgettable performance. Who could beat him

when it comes to speaking the language of Kathiawar? Vasanti's small role did lend pathetic touches to the drama.

Points of Appeal: Excellent story, beautiful picturization, superb performances, masterly direction, attractive music, realistic atmosphere, instructive entertainment—if all these won't induce people to see "Achhut"—what will?

AULAD (Dil Hee To Hai)

Producers: Film Corporation Ltd. — Story and Direction: Kedar Sharma — Songs: Bhishmadev Chatterjee — Photography: Mahindranath Malhotra — Recording: Madhu Sil — Cast: Ramola Devi, Ram Dulari, Prem Kumari, Baby Sarvar, Roomiya, Manjula, etc. — Released at Krishna Cinema — Date of release: 2nd December 1939.

God knows what prompted the Film Corporation authorities to change an intriguing title like "Dil Hee To Hai" into the depressing, prosaic "Aulad." That apart, they have given a picture that is much better than their earlier two efforts "Asha" and "Tumhari Jeet."

The Story: If you have seen "Mother India" it is no use repeating the story of "Aulad." Just place a father instead of the mother and you get the same conservative sentimental sob-stuff. There was a father whose two children—Lal and Sheela—were squandering away his hard-earned money on a doubtful college education. Lal undergoes the usual tribulations of an unemployed youth; Sheela, a flippant butterfly, moves in the society of aristocratic co-eds, dancing and making merry while her family is starving. It is a cruel caricature of the modern girl which only conservative and old-fashioned fathers would relish. In the end, however, she suddenly acquires a conscience and commits suicide rather than lose her honour.

Production: Granting the conservative slant of the story, the picture is quite lively and well-directed by Kedar Sharma who reveals himself to be a promising director. Photography is excellent, the lights having been deftly used. The picture would have improved with better editing.

Performances: Gyani, as the pathetic old father, gives an excellent performance which evokes sympathy of the audience. Ramola Devi proves to be a good teaser, she has a vivacious personality and acts well for a beginner. She ought to learn to sing. Nankishore is a pleasant enough youth for a certain type of unsophisticated roles.

Points of Appeal: The old-fashioned people will like this picture, of course. But for others, too, there is sufficient dramatic interest and entertainment value. It will do particularly well in small towns.

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ET TU BRUTE!

BY THE EDITOR,

Bulletin of the Association of Cine-Technicians.

Was it Mr. Himansu Rai, or was it somebody else who produced the first sound picture in English for consumption in the European market? Possibly it was and the picture was "Karma". But we are not sure whether it was with him or with somebody else that we had occasion to discuss as to what really was the kind of material that European audiences desired which would make our English speaking pictures financially successful there. But we do remember, that we were told that if we would present to them not necessarily the real India, but the India as they imagined it existed, we would have done the trick and our efforts crowned with success.

And possibly so came "Karma". But that is an old story, and old wounds had best not be reopened. What we wish to convey, is, that if we give our audiences or our readers as the case may be, such material about India which years of superiority complex has taught the foreigner to believe to be the real truth about India, they will easily swallow it and rejoice that they were right after all.

And so inspired with these words of wisdom, there have come to these shores many a tourist with but one aim, that of acquainting the world about the mystic land of Ind. They have landed at Bombay, a little of their enthusiasm certainly damped by the absence of elephant processions they had expected to see, they have spent a day visiting the studios, then a hurried cross trip to Calcutta, a few more visits, then as fast as Imperial Airways could carry them, back to Karachi and so to the Motherland. Mayo-fashion they hurried to write about their experiences of our film life in the publications of their own country, expressing the surprise, to quote one of them, "that the average Indian technician could speak the English tongue."

We have recently had the case of another such brilliant correspondent in the "American Cinematographer" writing under the name of Berko, who chooses to collect a lot of sundry material, and presents it to the American public as India's Film History. We wish we could reproduce here a few of the 'facts' he mentions, but we are really pressed for space, and will leave it for our own official Bulletin some time later and when we feel again like it.

But about these eminent men of science and letters that come from abroad and write about us, we have but little to complain. After all their only purpose is to give their readers the fodder that they want, little concerned with the feelings of those they injure here. What really pains us, is when we hear one of our own countrymen contributing in eminent foreign publications and writing about India and its film Industry in terms that to say the very least are scarcely very flattering.

Save Us Your Charity, Ambalal

We are afraid the latest offender in this respect is a most valued friend and well-wisher. Although his active associations with the Industry ceased some five years ago when he deserted our ranks from behind a motion picture camera for more remunerative position behind the counter of his own camera store. We refer to Mr. Ambalal J. Patel, Cinematographer, and Proprietor of the Central Camera Co. fresh from Hollywood, and writing in the 'American Cinematographer'. He would have our American colleagues believe that out here in India we have but twenty-five stages owned by as many companies—and most of them not even sound proof. The most popular camera is the Bell & Howell though some studios have recently acquired the Super Parvo—that there is but one dolly and a crane and hence the dolly shot in our pictures is something of a rarity. Half our laboratories are still employing the time honoured rack and tank system, and temperatures controlled by the addition of ice, because it is cheaper and simpler. But there is a last word of praise, a silver lining so to say. He must pat the technicians on the back, because inspite of being self taught, he admits our ranks have no lack of capable men. We are full of enthusiasm and are earnestly striving to improve our country's films.

Now that is a tribute indeed, specially when we are previously told to believe we have nothing but the most primitive of tools to work with. We really feel it is scarcely right for us to accept all this glory and to allow our colleagues abroad to believe that just like the best of our Dacca silks which are spun and woven with hand, we too, merely with a lot of obsolete apparatus manage to turn out about 200 feature pic-

(Con. on page 53)

On the Film Front

BOMBAY

RANJIT MOVIETONE

GOHAR the sweet emotion of millions scored a hit in "The Untouchable" (Achhut) when it was released in Bombay at the Opera House.

KHURSHEED plays "Holi" with MOTILAL in a new social subject which will soon come to the screen.

MADHURI in Kardar's "Pagal" is expected to make the audiences mad.

ROSE and PRITHVIRAJ—between them two show what "India To-day" ought to be.

BOMBAY TALKIES

LEELA CHITNIS rebels with ASHOK KUMAR in "The Rebel" (AZAD) a picture that provokes new ideas in a new story.

SAGAR MOVIETONE

SADHONA BOSE and PADMADEVI make "Kum Kum the Dancer" a beautiful entertainment, to be seen in a couple of months.

SARDAR AKHTAR is waiting with "Ali Baba" in the tins for the "Open Sesame" to open at the Imperial in Bombay.

SNEHPRABHA the delicate beauty of Maharashtra entertains people in "Civil Marriage", which will come off on the screen soon.

WADIA MOVIETONE

ILA DEVI made a great impression in "Kanhan Hai Manzil Teri" and is resting in Lahore at present.

NUTAN PICTURES

SATYARANI and RUPRANI will make their debut in "Madan Mohan" a mythological melodrama with SUNITA DEVI giving a beautiful dance.

MOHAN PICTURES

AMIR KARNATAKI gives some beautiful music in "Hamara Desh" a patriotic theme.

YASMIN becomes a good teaser in "Volunteer" now on the screen at Super Cinema.

RUKMINI the little star will soon be seen in "Jai Bharathi".

MINERVA MOVIETONE

CHANDRAMOHAN took the laurels in "Pukar" one of our best costume stories.

SHEELA bequeaths a good performance in "The Will" a social drama.

NASEEM cannot be beaten in "The Defeat" another social subject under production.

HINDUSTHAN CINETONE

SHOBHANA DEVI stars in "Mud" a social subject now getting ready.

CIRCO PRODUCTIONS

KUMAR is reported to have given a marvellous performance in "Laxmi" which is well under way.

INDIA ARTISTS LTD.

KISHORE SAHU & ROSE team together for the first time in "Bahurani" an exciting social subject under the direction of Mubarak Merchant.

NATIONAL STUDIOS

SARDAR AKHTAR splendidly acts the wife in Mehboob's "Aurat".

ROSE the Gohar Gold Medal winner of 1938-39 will make people miss some more heart beats in "Sanskar".

POONA

PRABHAT FILM CO.

YESHWANT the little screen darling will be seen in a spectacular mythological "Dnyaneshwar".

SHANTARAM is expected to take a new social subject, even greater than "Admi".

SARASWATI CINETONE

JAISHREE will soon become the beloved of thousands in "My Beloved" a tickling social subject.

ARUN PICTURES

LEELA makes a splendid come back in Alakh Niranjan and VIMAL SARDESAI keeps her good company.

KOLHAPUR

HUNS PICTURES

LEELA CHITNIS goes one better in "Better Half". The other half is perhaps monopolised by our splendid character-actor BABURAO PENDHARKAR.

FAMOUS FILMS

SHANTA KUMARI plays the lead in "Dharma Patni," story by V. S. Khandekar, to be produced in three languages. The Hindi dialogues are being written by Kedar Sharma.

CALCUTTA

NEW THEATRES

KANAN is already on the screen with her lilting songs in "Jawani-ki-Reet".

SAIGAL and JAMUNA will be seen together once again in "Zindagi" a social subject.

ASSOCIATED PRODUCTIONS

MOLINA eases the eye in "Andhi" with a soothing performance.

FILM CORPORATION

PADMA DEVI will once again come under the banner of Krishin Production in "Hindusthan Hamara".

SOUTH INDIA

JAGDISH FILMS (Madras)

KANCHANAMALA becomes a beautiful widow in "Malli Pelli".

MURUGAN TALKIES (Madura)

T. BHAGAVATHAR stars in "MANJU GOSH" and gives some splendid music.

TRINITY THEATRES (Madras)

SACHI is still busy directing "Chandragupta Chanakya" with K. SAMBAMURTHY in the title role.

MADRAS UNITED ARTISTS (Madras)

PAPANASAM SIVAM leads in "Bhakta Cheta" a socio-religious picture which is now ready for release. K. Subramanyam is reported to have made it a first class picture.

VEL PICTURES (Madras)

M. R. KRISHNA MURTHY is awaiting approval of his performance in "Pandurangan" while LAKSHMI BAI hopes to excel herself in "Bhakti" under production.

VAUHINI PICTURES (Madras)

KUMARI and MALATI the two teasers will star in a social subject called "Sumangali".

MOTION PICTURE PRODUCERS COMBINE (Madras)

"Surya Putri" a Tamil social provides free scope to SUNDARI BAI for her histrionic talents.

SALEM SANKER FILMS LTD. (Salem)

MAHALINGAM, the boy star of "Nandkumar" will once again thrill the audiences in "Prahlada" with Miss Santhanalakshmi in the supporting role. You can't miss this one. It is expected to be a great treat.

CENTRAL STUDIOS (Coimbatore)

"Sathi Murali" claims an outstanding cast with Miss M. R. SANTHANALAKSHMI, Miss T. A. MATHURAM and Master MAHALINGAM. This Tamil devotional will perhaps prove another record-breaker.

FOR THE TECHNICIANS

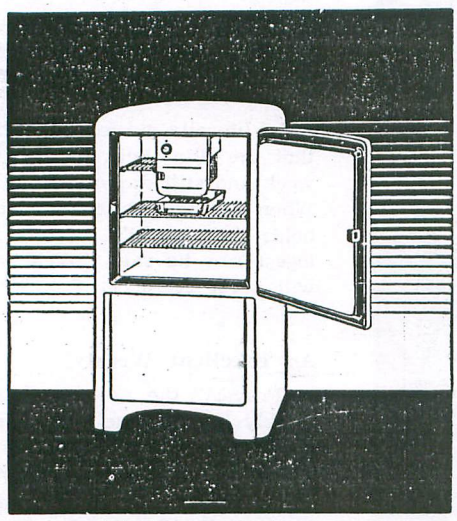
(Continued from page 51)

tures every year, some of them according to Mr. Berko, 'reaching the technical level of good B Class American pictures.'

We confess that this state of affairs as depicted by Mr. Patel did actually exist in our industry some five years ago, probably about the time that Mr. Patel forsook us for the glamour of business, but we can assure him that the torch of progress he had been himself carrying forward has been taken up by those he left behind, and they have never looked behind.

We are sure that the technical review of the year 1939, which appeared in these very columns last month, must have done much to remove so many erroneous and undesirable impressions that may have been created by unauthorised writings such as these. To this particular writer, and to those that may come in his wake, we make an appeal, to at least spare us their eulogies, for while they give with one hand, they take away with the other, and what they take away is far more costly than what they give. We would request them to remember that we will ourselves take the fullest credit that is our due by every legitimate and honourable means, but this ASSOCIATION OF CINE TECHNICIANS OF INDIA, representing the interest of all technicians of the Industry, will never allow the acceptance of any honour for itself, or self aggrandisement of any individual member at the cost of anything that may lead, even remotely, to the ridicule of our Industry and of our country at the hands of the illmeaning alien.

H. M. V. "Silent Circulator"



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NOTES AND NEWS

Receptions — Wedding — And Deaths

Japan Bans "GUNGA DIN" In Sympathy

A Hero Dies!

With the death of Douglas Fairbanks, Senior, one of the most romantic personalities in the film world passed away on the 9th of December 1939. From an actor to a producer, and from obscurity to stardom, Doug held the world enthralled for years. Many were his triumphs in this world of entertainment, and one still remembers with affection his masterly portrayals in "The Thief of Baghdad," "Mark of Zorro," "Black Pirate," "The Three Musketeers," "Robin Hood," "Gaucho" and numerous other popular pictures. In the last five years, though he had lived in comparative retirement, his interest in film production as a partner of United Artists was still alive. With Hollywood, the entire World of entertainment will mourn the death of so popular a hero, whose individual efforts perhaps made more people film conscious than several stars put together.

* * *

A Friend Departs

Baba Vyas, the old and venerated stage actor, has given his final performance and departed from this world leaving behind a host of friends and admirers. Beginning his illustrious career with the stage, he entered the movies twenty years ago and since then the Indian film world looked upon him as one of its best character actors.

The last picture in which he gave his superb performance, still fresh in the minds of all, was "It's True" produced by the Saraswati Cinetone. Of a religious bent of mind, Baba Vyas spent the recent years mostly in cloistered retirement.

* * *

Wedding Bells!

P. Jairaj that popular actor, a hero of several pictures, was married to Miss Savitri daughter of Mr. S. V. Kriparam, Editor of "Movies," Delhi, on the 15th December. The wedding was well attended by several leading personalities in the Indian film world.

Smart, isn't he? Baburao Pendharkar will score another hit "Better Half", The other half is Leela Chitnis.

* * *

Banned In Japan

News comes by cable that "Gunga Din" that R.K.O. picture which created such a resentment in India owing to its anti-Indian theme which hurt the sentiment of the Indian people, has been banned in Japan by the Japanese Government. It is reported that the action was taken in sympathy with the Indian protest.

* * *

Banned in Hong Kong

It is reported that in response to the protest lodged by the Hindu Association of Hong Kong, the Colonial Secretary has agreed to suspend the general release of "Gunga Din" till the portions objected to are removed.

* * *

Shantaram Surprised A Foreign Producer!

Jef Lazarus, the Hollywood producer who produced "Honeymoon in Bali" for Paramount saw his first Indian picture when he visited Bombay recently.

After seeing "Admi" (Life Is For Living) produced by Prabhat Film Co., of Poona, he expressed his highest admiration for Shantaram's direction which he characterised as brilliant and praised the acting of the principal artistes and the excellence of the technique.

Jef literally gasped when he heard that the film was in its fifteenth week and still drawing huge crowds. When told that Prabhats' "Tukaram" holds the world's record for the logest run he said, "Well wonders will never cease."

* * *

An Excellent Weekly!

"Pravasi" the new Guzrathi news weekly has become very popular in a very short time. Smartly got up and more smartly written under the editorship of Mr. Ravi Shanker V. Mehta with Mr. Jitubhai Mehta and Mr. Ratilal Kothari as associate editors, "Pravasi" will soon become a landmark of Gujrathi journalism in India. Of particular interest to our readers is the brilliantly written cinema section which with the ver-

satile pen of Jitubhai Mehta vies with the political section in its news value.

* * *

Cine Technicians Welcome Baburao Patel

A hearty welcome was extended to Mr. Baburao Patel, President, Film Journalists' Association of India, on his return from his world tour, by cine technicians when a dinner was given in his honour by the Cine Technicians Association of India on Thursday 21st December.

Mr. B. M. Tata, President of the Cine Technicians Association, welcomed Mr. Patel on behalf of his colleagues and referred to the co-operation and support that the technicians had always received from Mr. Patel and his magazine, "Filmindia."

Replying Mr. Baburao Patel thanked the Cine Technicians Association for their courtesy in arranging this dinner and assured them that in all matters affecting their profession, the technicians could expect the fullest co-operation from him and film journalists.

Recounting his experiences of the tour, Mr. Patel told the gathering how well-organized cine technicians were in U.S.A. While in Hollywood he had observed how quickly the demands of the studio workers were satisfied and the producers brought to their knees when the employees went on strike. He urged the cine technicians to develop the same unity and organized strength.

* * *

Receptions At Poona!

Mr. Baburao Patel, President and the members of the Executive Committee of the Film Journalists' Association of India were given a grand reception by the Prabhat Film Co., at Poona during the Christmas holidays.

Later in the day, the Arun Pictures presented an address at their studios in Poona. A full report of these memorable visits appears elsewhere in this issue.

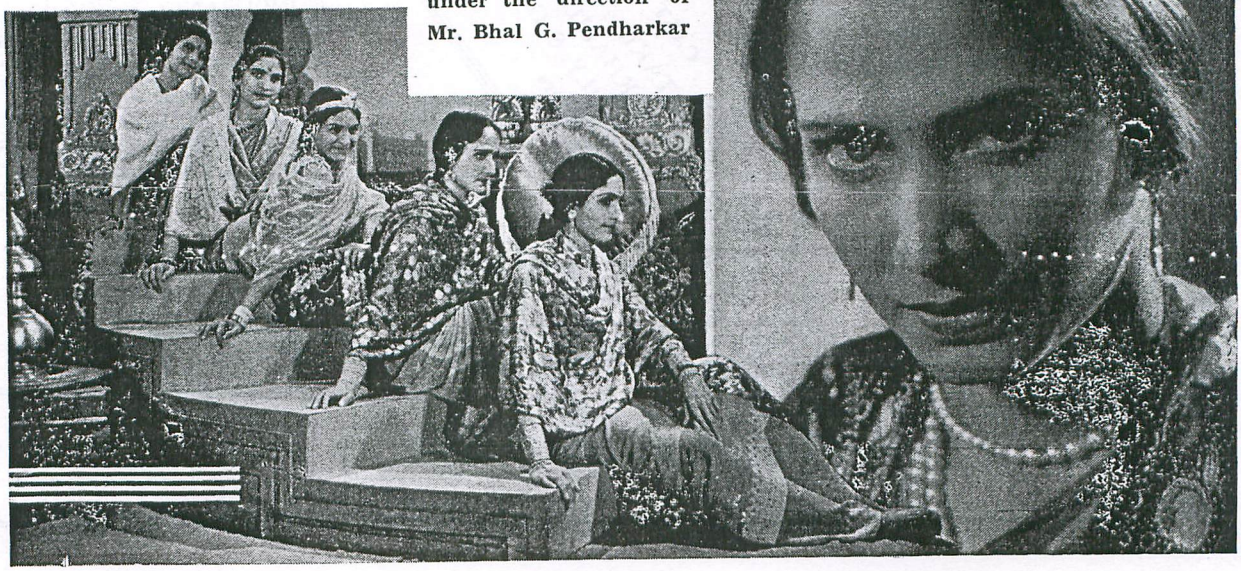
India Artists' Maiden Picture!

In the presence of a thoroughly representative gathering composed of journalists, producers, distributors, film artistes and others, "Bahurani" the maiden production of India Artists Ltd., was ushered on the sets with Khursheed and Pratima taking part in a Puja scene. Mr. Mubarak Merchant has been placed in charge of the direction of this social subject which according to Mr. Kishor Sahu is novel in conception and treatment. The preliminary preparations, gone through with a jealous eye on the box-office, gave a good promise of the success of the picture. Rafiq Guznavi is entrusted with the music direction.

J. J. Patel's Packet of Surprise!

Jagannath Patel whose enterprising spirit is responsible for giving Indian film industry nearly 400 more theatres during the last two years, promises another pleasant surprise next month to the Exhibition trade in India.

Between us, it seems that Jagannath will put on the market another excellent projector to meet the present war restrictions. The new machine will perhaps surpass others in quality and value and the present disturbed conditions in the Exhibition trade will again setttle down to the usual routine of a regular supply and demand.



In "Alakh Niranjan" a mythological picture of Arun, Leela once again returns to the screen under the direction of Mr. Bhal G. Pendharkar

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"JADU-I-KANGAN"

Directed by:
NANUBHOY VAKIL

STARRING:
SHIRAZ, SAROJINI INDURANI and others.

"JAGAT MOHINI"

Directed by:
CHUNILAL PAREKH

STARRING:
Master VITHAL, KOKILA, Miss KAMAL, KRISHNA KUMARI and others.

"JAYA BHARATI"

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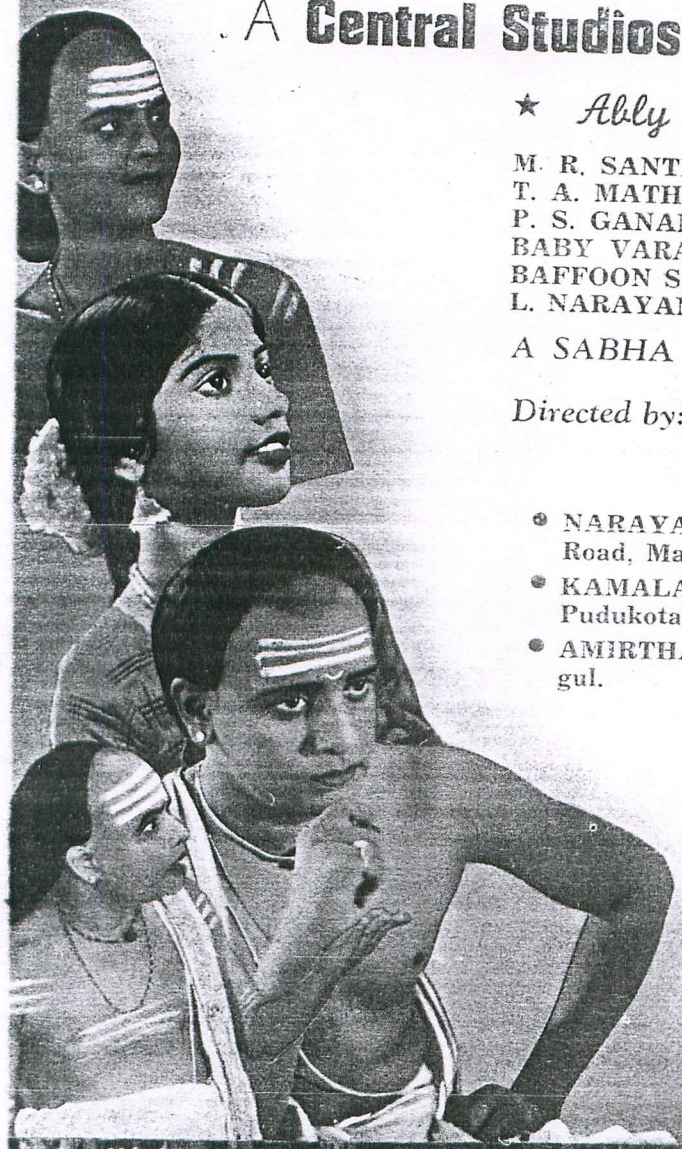
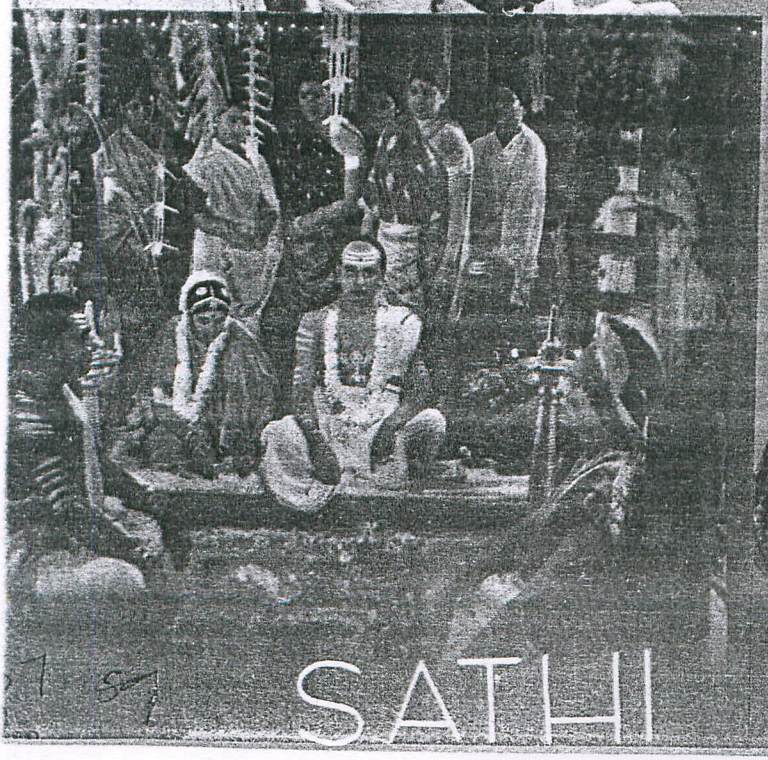
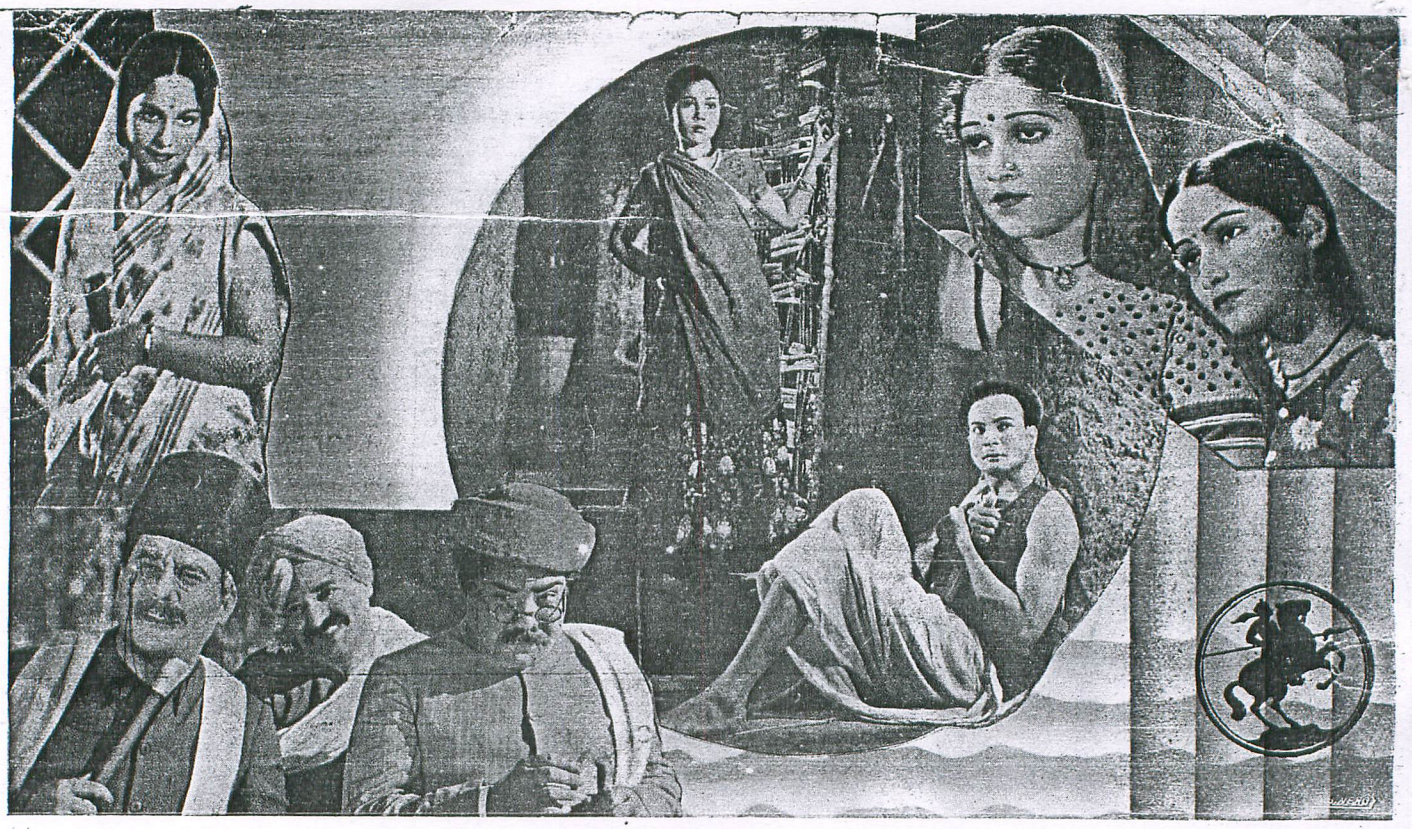




SATHI MURALI



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